

MOTION PICTURE REVIEWS

WOMEN'S UNIVERSITY, CLUB
LOS ANGELES, CALIF.

VOL. VII - 1935



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**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

JANUARY 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed this Issue

The Adventure Girl
Bachelor of Arts
The Band Plays On
Behold My Wife
Biography of a Bachelor Girl
Bright Eyes
Broadway Bill
The Church Mouse
County Chairman
The Curtain Falls
David Copperfield
Father Brown, Detective
Gentlemen are Born
Grand Old Girl
Helldorado
Home on the Range
I am a Thief
The Last Gentleman
The Little Minister
The Man Who Reclaimed His Head
Men of the Night
Mills of the Gods
Music in the Air
One Hour Late
The Painted Veil
Power
Red Morning
The St. Louis Kid
Strange Wives
Sweet Adeline
West of the Pecos
A Wicked Woman

Films Suitable for Family* Entertainment

The Adventure Girl—Entertaining
Bachelor of Arts—Fair
Band Plays On—Good
Bright Eyes—Very good
Broadway Bill—Very good
County Chairman—Very good
David Copperfield—Excellent
Father Brown, Detective—Fair
Grand Old Girl—Good
Helldorado—Good
Last Gentleman—Excellent
Little Minister—Excellent
Lottery Lover—Amusing
Music in the Air—Good
One Hour Late—Fair
Sweet Adeline—Good
West of the Pecos—Good

*A family film means a film wholesome enough for family entertainment, but not necessarily appropriate for children unaccompanied by adults.

THE WOMEN'S UNIVERSITY CLUB

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EDITORIAL

We are often asked whether or not we are really accomplishing anything, whether or not we really consider our work worth while. With the beginning of the new year it seems appropriate that we should look backward as well as forward and try if possible to determine whether or not we have been on the right track and if it is wise to continue in the same line of endeavor.

In the whole field of striving towards better pictures and the protection of youth against the subversive influences of bad pictures, ours is only one organization doing a specialized type of work. The past year has seen a surprising growth of activity among all kinds of groups and a tremendous amount of publicity both intelligent and mistaken a propos of the public indignation against improper films. We are hopeful to note that the public has at last become aroused to the need for action but fearful also lest, like other popular cries, the clamor for a change will soon quiet down because people will join some newer crusade in the belief that they have already accomplished their purpose.

No matter what may be the quality of the new pictures there will always be the necessity for intelligent choice among types of film entertainment especially for those whose minds are immature and who have not yet learned by experience what to reject as false. In the past twelve months we have reviewed 3532 feature films. Only 132 of these are by any stretch of imagination suitable for children or adolescents under sixteen. This does not mean that we would care to see the other 220 films denied to adult audiences. Many of the pictures are fine, others of course properly belong in the trash barrel, but with such a comparatively small amount of family entertainment available it seems imperative that the public should continue to demand more of this type and that they should take care to use some reliable guide when selecting pictures for the young people for whose character development they are responsible.

Believing in this necessity we shall continue to furnish such a guide, to work towards the education of adults concerning the importance of discriminating selection of the films they attend, and to cooperate with better film councils, research committees and educational groups to further the cause of more and better family pictures.

How much we can accomplish only time will tell. In the interests of almost any cause it is possible to rouse the public to follow a popular leader, but the task of teaching them to think for themselves seems to require more wisdom than any human agent can offer.—D. J. C.

WHAT MOVIES FOR CHILDREN?

"An adult is a free agent but our children need protection" is a cryptic sentence to be found in the conclusion of a report on "Certain Attitudes of Elementary Children Toward Motion Pictures" published in the August, 1934, California Journal of Education. The article is well worth reading. The study was carried out by a committee appointed by California

State Superintendent Kersey, and the summary is made by Mrs. Gladys L. Potter, Assistant Chief, Division of Elementary Education and Rural Schools. Although there was no attempt to make the study a highly scientific one, it was done to get informally the reactions, likes and dislikes, of children to specific movies in order to stimulate parents and teachers alike to the tremendous importance of motion pictures in their out of school influence on children's development. The attitude of these California children is probably not very different from children elsewhere, so that their opinions may at least stimulate others to question what movies they are allowing their young children to see. One point, well brought out by the writer, is that this study, as well as others made in other sections of the country, proves that "lack of other types of entertainment in the home is evidenced by the attendance and interest of children in motion pictures."

Such a report could be invaluable as a suggestion also to producers who now claim that they wish to cater to the tastes of children in family films. As a rule they seem to be woefully ignorant of child psychology and apparently think that it exists only in the minds of professors, and has no relation to a child's development outside the covers of a text book. The outward appearance of children pouring out of a junior matinee, for example, offers little significance to a casual onlooker or to a theatre manager who probably only hopes that the noise and hilarity have been concentrated for the week at that one performance. Mothers and teachers do, or should, understand the deeper meaning of the behavior problems presented. In my opinion one of the most important reactions learned from the fifth grade pupils, specifically from the boys, was that they like "adventure and excitement" best but that there is a tendency to dislike pictures that are terrorizing. In their own words they object to "spooky" suggestions as much as they do to "too much love."

In last month's bulletin are two reviews of films which are generally heralded because of their suitability for children. "Babes in Toyland" was a frank gesture to attract children and the other, "Sequoia," should have had the appeal for these young audiences which it undoubtedly will have for older ones. Both films in my opinion, have dangerously terrorizing suggestions.

Fantasy and fairy tales should take one into a lovely world of unreality where everyday human problems fade away and where a child is safe from anything which even resembles his acquaintance with the world as he sees it. If the producers of "Babes in Toyland" had appreciated this they would never have had crocodiles snapping at lovely little Bo-Peep or have had the boogy men so closely resemble grinning apes with their horrid, hairy arms and tusk-like teeth viciously implying physical danger. These creatures chase the loved characters through underground caverns, they crash the gates of Toyland, carry away screaming children who live in the Shoe and create fear and havoc everywhere. It would have taken more imagination and skill to create boogy men who were too fantastic to be real, who caused laughter by their absurdities and who made the figures of toyland shake in terror but at whom children could laugh a little as too outrageous to frighten anyone but Mickey Mouse, the Three Little Pigs and Mother Goose characters. It can be done. Walt Disney can do it now, but apparently no one else.

"Sequoia" has some of the loveliest scenes of wild animal life ever screened. The idea of friendship between natural enemies is intriguing, and children would profit by the experience of seeing these graceful, beautiful animals apparently so unconscious that their actions are being photographed for other's pleasure. But to satisfy the producer's idea of "drama and conflict," human villainy is exaggerated, danger to these loved animals becomes almost unbearable and the climax—a fight between a man and a puma—is prolonged until it is too emotional an experience for any younger child, the very audience for whom so much of the picture is ideal.

Producers are releasing more pictures which are definitely made for family trade and which can be recommended for their moral qualities and frequently for their artistic and intellectual attributes as well. Better films committees are increasingly alert to list these pictures for the audiences which wish to patronize them. But where are the pictures to which we may safely take children? Certainly "Babes in Toyland" was an attempt to reach them. Producers say that pictures made for children fail. Why not, when the very basis of their likes and dislikes is ignored? When adventure in pictures must mean bloodshed and death to animals or men; when fairy tales must hold menace in the form of human terror; and when love appears only as passion, and luxury and social graces connote the ideal of success in life. There is little magic in pictures for children except in these out of the Disney Studio, and younger children are denied them because they are lost to them on the double bills in adult theatres.

The article published in the California Journal of Elementary Education goes on to state that the question was asked the children, "What have you learned from the movies?" The answer repeated most frequently was, "What I would like to be." How many heroes or

heroines of movies which you have seen would you select as your child's ideal? Do you think "the happy day-dreams children enjoy as they imagine themselves in the hero roles are conducive to normal adjustments to life as it is?"—L. O. V.

FEATURE FILMS

THE ADVENTURE GIRL

From "The Cradle of the Deep" by Joan Lowell. Direction by Herman Raymaker. Van Buren Production.

The supposedly authentic but seemingly improbable adventures of the crew of the "Black Hawk" on a voyage to Guatemala, are pictured in this travelogue. Joan Lowell, who wrote the book from which the travelogue was made, accompanies the picture with an informal discourse, explaining the hardships and thrilling adventures encountered on the voyage. A battle between a snake and a mongoose, a terrific storm at sea, hostile natives and the search for a fabulous emerald are some of the exciting ingredients. Whether truth or fiction it is an entertaining yarn.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Yes

BIOGRAPHY OF A BACHELOR GIRL

Ann Harding, Robert Montgomery, Edward E. Horton, Edward Arnold, Una Merkel. Based on a play by S. N. Behrman. Direction by Edward H. Griffith. M-G-M.

Much ado about whether or not to publish the diary of a girl artist who has startled the world with her reputed love affairs. Ann Harding, always lovely, is her charming self, though somewhat miscast as a lady with a sensational reputation. Robert Montgomery, of the winning smile, plays the part of a misanthropic young man, and Edward Everett Horton is rather less funny than usual. The picture suffers from an unnecessary amount of dialogue and lack of action but may have been better as a play. It is superficially entertaining, pleasant, but a disappointing medium for a talented cast.

Adolescents, 12 to 16

Uninteresting

Children, 8 to 12

No interest

BACHELOR OF ARTS

Tom Brown, Anita Louise, Henry B. Walthall, Mae Marsh, Arline Judge. Direction by Louis King. From the novel by John Erskine. Fox.

The picture deserves credit for its omission of the time-worn athletic encounters and chorus girl co-eds, even though it falls somewhat short of a realistic conception of college life. It is a light romance of a gilded Fresh-

man who is saved from the error of his ways, hardened and strengthened by a worth while college girl. Buildings and grounds of Pomona College lend a delightful atmosphere.

Adolescents, 12 to 16

Fair

Children, 8 to 12

Little interest

BEHOLD MY WIFE

Sylvia Sydney, Gene Raymond, Sara Crewe. Direction by Mitchell Laisen. Paramount.

In this melodramatic tale, a young waster from New York marries a full-blooded Indian girl in order to revenge himself upon his parents, and when she miraculously proves a social success, it all winds up in a shooting affray. Artificial, exaggerated and sordid, the film is not suitable for adolescents and has little to offer for a mature mind.

Adolescents, 12 to 16

Very poor

Children, 8 to 12

No

BROADWAY BILL

Warner Baxter, Myrna Loy, Walter Connolly, Helen Vinson. Based on a story by Mark Hellinger. Direction by Frank Capra. Columbia.

Although this whole film concerns simple, ordinary affairs, there is not a commonplace scene or incident in it, perhaps because the director has a close touch on the pulse of life. The subject is timely, as horse racing has been steadily gaining in popularity, and the real hero of the film is the horse, "Broadway Bill." There is strong pathos, also a good deal of fun, and the rather large cast is uniformly good, but it is the feeling of reality conveyed by the director which makes the production unusual.

Adolescents, 12 to 16

Good

Children, 8 to 12

Too mature

BRIGHT EYES

Shirley Temple, James Dunn, Lois Wilson, Judith Allen. Direction by David Butler. M-G-M.

Little Shirley Temple is an enchanting child and an amazingly good actress whose presence in any picture guarantees its success. Her already enthusiastic public will be gratified that this time she appears in a film without crooks and with an entirely wholesome

story. The plot, although somewhat over-drawn, adheres to a pattern which has long been popular in children's books and which contains enough humor and sentiment to hold the interest of adults. The Shirley of the picture lives in the household of some impossibly hard-hearted, vulgar rich. Their *enfant terrible* is an amusing contrast to the angelic Shirley, and their crochety rich old uncle is the fairy godfather of the happy ending. Delightful sequences of the film show Shirley as the pet of the Glendale airport where she goes daily to see her father's aviator pal. The tragedy which makes Shirley an orphan may be too realistically presented for emotional children but we believe that for others the winsome gaiety of the little heroine will obscure the sadder incidents and leave a happy impression.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Excellent except perhaps too sad for emotional children

THE BAND PLAYS ON » »

Robert Young, Stuart Erwin, Ted Healy, Leo Carrillo, Betty Furness. From the story "Backfield" by Cyron Morgan and J. Robert Brem. Direction by Russell Mack. M-G-M.

This is a good, ethically sound football story which follows the careers of four boys from the day they are paroled by a wise and sympathetic juvenile court judge, through high school and college, when they are under the guidance of a splendid sportsman who is their coach and friend. The plot, if somewhat involved at times and a little tiresome (for adults), bases its sequence of events upon the emotions of the characters in a way that seems logical and plausible. This is an agreeable change from the many stories which depend entirely upon chance. The boys are well cast, and the authentic football scenes which are fitted into the action should give the picture special interest to followers of the sport.

Adolescents, 12 to 16

Good

Children, 8 to 12

Good

THE CHURCH MOUSE » »

Laura LaPlante, Ian Hunter, Edward Chapman. Direction by Monty Banks. Warner Bros. (British studio.)

Laura LaPlante, as a plump, serious minded, unadorned little typist out of work, introduces herself, by an amusing ruse, into the employ of a bank president, a man who is a human dynamo at business and equally intensive in his play time. She becomes indispensable to him as secretary and learns how to attract his attention otherwise as well. There are interesting directoral touches to show the development of business efficiency during the

passing years, and the opening scenes are clever and entertaining. But on the whole it is only a fair program film, slow and unoriginal in its unfolding.

Adolescents, 12 to 16

Nothing to recommend

Children, 8 to 12

No interest

THE CURTAIN FALLS » »

Henrietta Crossman, Dorothy Lee, Holmes Herbert, Natalie Moorhead, John Darrow. Karl Brown, author. Direction by Charles Lamont. Chesterfield.

A *passée* actress, sorely pressed for funds, masquerades as a noblewoman and straightens out the domestic troubles of the family she visits. While her methods are not always ethical, there is an air of humaneness about the role Miss Crossman so admirably plays which disarms criticism. The theme is not hackneyed, and the picture is entertaining in a quiet way.

Adolescents, 12 to 16

Mature

Children, 8 to 12

Not suitable or interesting

COUNTY CHAIRMAN » »

Will Rogers, Evelyn Venable, Louise Dresser, Barton Churchill, Stepin Fetchit. From the play by George Ade adapted by Sam Hillman and Gladys Lehman. Direction by John Blystone. Fox.

Here is jolly, wholesome entertainment which we like to think typical of Will Rogers. It tells the story of county politics of thirty years ago, ridiculing the methods of that day and giving Mr. Rogers a role in which he gets the most out of the amusing lines of the play and adds a few of his own bits of humor. An exciting pursuit provides an hilarious climax to a film which should have great appeal to family audiences.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

DAVID COPPERFIELD » »

Freddy Bartholomew, Frank Lawton, W. C. Fields, Roland Young, Maureen Sullivan, Edna May Oliver, Madge Evans, Lionel Barrymore, Lewis Stone. From the novel by Charles Dickens, adapted by Hugh Walpole. Direction by George Cukor. M-G-M.

If Charles Dickens himself had supervised every rehearsal, it is doubtful if the book could have come to life more authentically than it does in the film version of "David Copperfield." Perhaps all the people in the cast are lovers of Dickens; surely it would seem so. Little Freddy Bartholomew is quaintly English; he carries one with him so

completely that one sees the world through his eyes; one suffers with him as he fights gallantly against hardships almost too great for a small boy to bear, and one meets all the strange and interesting people of his life. Frank Lawton takes up the part with equal sincerity to portray the *David* grown to manhood. There are dear old *Peggotty*, grand, lovable *Mr. Peggotty*, *Micawber* himself—surely W. C. Fields has never done so fine a characterization before. There is *Uriah Heep* portrayed to the essence of his villainous, humble soul by Roland Young; there is eccentric *Miss Trotwood*, and all the others. And it is the England of Dickens' time. If it seems a little long one must remember that it is a long book, and there is not a person or a scene one would wish to have deleted. Those to whom the story is new will find a score of new acquaintances, and those who loved the book will be delighted to spend an evening once again with old friends.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good, but rather heart-rending at times

FATHER BROWN, DETECTIVE

Walter Connolly, Paul Lukas, Gertrude Michael. Original story by Gilbert K. Chesterton. Direction by Edward Sedgwick. Paramount.

Aside from the fact that it introduces a new kind of detective to the screen, this is an unimportant picture. "*Father Brown*," a character created by Gilbert K. Chesterton in his short stories and ably acted in this film by Walter Connolly, is a genial, astute priest who exerts his influence to reform a thief whom he catches. Because there is not enough interest in the plot for a good detective story the whole responsibility for making the picture entertaining descends upon Walter Connolly. He succeeds fairly well but one wishes he had had a better vehicle.

Adolescents, 12 to 16

Fair

Children, 8 to 12

No interest

GRAND OLD GIRL

May Robson, Alan Hale. Story by Wanda Tuchock; adapted by Milton Krims and John Twist. Direction by John Robertson. R-K-O.

This sentimental social drama revolves so completely around May Robson's characterization that it is her picture throughout, and she again portrays her role with great ability. Because of her it is interesting. It is a story of pathos and disappointment in which an aging school teacher fights to protect her pupils from unwholesome after-school activities. She fails to get the support of her community and school board, and yet in a measure, is rewarded for her inspiring vision of courageous service. The charm of the story

lies in incidental contacts which are part of the teacher's daily problems and in her character and delicious sense of humor. It is family fare of the Will Rogers type.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Probably too mature to interest many

GENTLEMEN ARE BORN

Jean Muir, Franchot Tone, Margaret Lindsay, Ann Dvorak. Based on the story "Just Out of College" by Robert Lee Johnson. First National.

Here is a clever, vital story of contemporary life. Depicting the tragedies and disappointments of four college graduates for the first time confronted with the real problems of life, it is rather sombre in tone, but it also offers a hopeful and satisfying picture of the loyalty and courageous perseverance of these young men against disheartening odds. It is sincerely presented and has refreshingly little of the sophistication usually deemed inevitable wherever modern young people are shown on the screen.

Adolescents, 12 to 16

Mature

Children, 8 to 12

No interest

HELLDORADO

Richard Arlen, Madge Evans, Ralph Bellamy, Henry B. Walthall, Stepin Fetchit. From the story by Frank Mitchell Dazey. Direction by James Cruze. Fox.

A light and amusing tale of a motly group of tourists driving to Los Angeles, who become stranded after a cloud burst in an old gold mining ghost town. Due to unusual and exciting circumstances they find the even tenor of their way considerably altered after the experience. The storm scene is especially well done and the ending entirely in accord with accepted melodrama.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes—over 10

HOME ON THE RANGE

Randolph Scott, Jackie Coogan, Evelyn Brent. From a novel by Zane Grey. Direction by Arthur Jacobson. Paramount.

Here is a regulation western but even the wide open spaces are not enough to redeem the plot. There are too many racketeers, too many murders and unsavory ethics to attract any but quite uncritical audiences.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

I AM A THIEF

Mary Astor, Ricardo Cortez, Dudley Digges. Direction by Robert Florey. Warner Bros.

In this "Philo Vance" story an insurance company seeks to discover the identities of a ring of gem thieves who are operating in

and out of Paris. Some famous diamonds disappear, there are several murders and a near train wreck, and the detective falls in love with one of the thieves. Until almost the end the guilty appear innocent and many of the innocent appear guilty which is desirable in a mystery story, but the plot is sometimes almost too confusing. The suspense is excellently maintained and enough thrills are provided to make exciting entertainment.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE LAST GENTLEMAN

George Arliss, Edna Mae Oliver, Charlotte Henry, Janet Beecher, Ralph Morgan, Frank Albertson. From the story by Katharine Clugston. Direction by Sidney Lanfield. Twentieth Century.

Compared with Mr. Arliss' more significant roles the eccentric "last gentleman" is a little disappointing. We like best to watch him directing the destinies of countries, saving great corporations from ruin. In this picture he confines his energies to pitting one relative against another in a whimsical plot to determine to whom to leave his fortune. Mr. Arliss, however, endows the character of lovable erratic *Cabot Barr* with remarkable life and genuineness, and though the story has no great weight the picture is delightfully diverting family entertainment.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good but mature

THE LITTLE MINISTER

Katherine Hepburn, John Beal, Beryl Mercer, Alan Hale, Donald Crisp. From the novel by Sir James M. Barrie. Adapted by Sarah Y. Mason, Victor Heerman and Jane Murnin. Direction by Richard Wallace. R-K-O.

Lovers of Barrie need not hesitate to see this picture for fear of vandalism to the original. It has evidently been adapted by Barrie-lovers and nothing of its whimsicality and quaintness has been destroyed. It tells, pictorially now, as it told in novel form, the old story of a man torn between duty to God and love of woman. Divorced from the author's literary style it loses some of its emotional sympathy and to some it may seem out-moded, as well as slow in movement, but there is a quality of humanness about it which will find the hearts of the audience, and a gentle humor of the kind that makes the whole world kin.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Little interest

LOTTERY LOVER

Lew Ayres, Pat Patterson, Peggy Fears, Reginald Denny, Sterling Holloway. Direction by William Thiele. Fox.

Twenty cadets from an American battleship devise a lottery whereby the winning youth is entitled to twenty thousand francs to be spent in entertaining the reigning favorite of the Parisian stage. When the shyest one of the crowd draws the lucky ticket, the others proceed to coach him in his part. Good photography heightens the Continental atmosphere of this musical comedy and the theme song is catchy, while the spontaneous participation of all members of the cast make it a carefree picture which somehow avoids the vulgarities that might easily characterize such a plot.

Adolescents, 12 to 16

Light entertainment

Children, 8 to 12

Little interest

MEN OF THE NIGHT

Bruce Cabot, Judith Allen. Story and direction by Lamberth Hillyer. Columbia.

"*Dare Devil Kelly*" is thought to be just a dumb but lucky cop, but his lieutenant's papers give him a chance to prove his real worth. With the help of a waitress, and after numerous encounters with robbers, he and his assistant catch their gang. It is exciting and adventurous but is just another crook film for those who like 'em.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE MAN WHO RECLAIMED HIS HEAD

Claude Rains, Joan Bennett, Lionel Atwill. From the play by Jean Bart. Direction by Edward Ludwig. Universal.

Following on the heels of the senatorial investigations of the war-time profits of munitions manufactures and the articles which have appeared recently in various magazines accusing munitions manufacturers of promulgating wars, this picture which deals with the same problem, should attract the thoughtful attention of the public. It is, however, much more than a propaganda picture and is no mere assembling of sensational disclosures. It is a tense, dramatic and desperately tragic story, the product of superb acting and directorship. It tells how a man who has allowed himself to be influenced into betraying his country "reclaims his head" by exacting a fearful punishment from the unscrupulous person who has caused him to lose his integrity and self esteem.

Adolescents, 12 to 16

No; adult problems

Children, 8 to 12

By no means

MUSIC IN THE AIR » »

Gloria Swanson, John Boles, Douglas Montgomery, June Lang, Al Shean, Joseph Cawthorn. Lyrics and Libretto by Oscar Hammerstein II; music by Jerome Kern. Direction by Joe May. Fox.

A light hearted musical comedy, with a pleasant, simple story and picturesque settings and costumes. It tells of a sentimental German composer, his pretty daughter and her village sweetheart, who journey to Munich to try to get a song published. Here they meet a well known producer of operettas and his famous wife, a singer, whose temperaments clash (somewhat tiresomely for audience enjoyment). The village sweetheart's path of true love meets with temporary difficulties. There are some charming bits, and Douglas Montgomery gives a delightful impersonation of the schoolmaster. It is good entertainment if one is not too exacting as to plot and music.

Adolescents, 12 to 16

Very good

Children, 8 to 12

Good if mature enough

MILLS OF THE GODS » »

May Robson, Fay Wray, Victor Jory, James Blakely. Story by Melville Baker and John Kirkland, adapted by Garret Fort. Direction by Roy William Neill. Columbia.

May Robson as a widowed mill owner is confronted with the problem of saving her mill and the jobs of 5000 employees despite the opposition of her spoiled and luxury loving children who wish to close the mills rather than risk a possible loss of income. Tradition and the older generation triumph after mob violence has brought about the death of one young man, and love in the guise of the leader of mill workers has softened the heart of the heiress. In spite of the fact that it deals with a significant problem the picture misses significance because of hackneyed situations and a confused scenario. However, May Robson's unfailing artistry gives the production some claim to popularity.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

ONE HOUR LATE » »

Joe Morrison, Helen Twelvetrees, Conrad Nagel, Arline Judge. Direction by Ralph Murphy. Paramount.

The subject of the film is a busy day in a big engineering firm, when romance and comedy are mingled with the blue prints. The production has not a great deal of depth but is nevertheless entertaining. Joe Morrison's singing is introduced successfully into the theme, and there is subtle humor in the situa-

tion in which the head of the firm, played admirably by Conrad Nagel, takes a friendly interest in a little stenographer who immediately magnifies it into a "grande passion." One scene is almost too tense; those who are squeamish about great heights above the ground will do well to close their eyes during the elevator sequence.

Adolescents, 12 to 16

Passable

Children, 8 to 12

Too mature

THE PAINTED VEIL » »

Greta Garbo, Herbert Marshall, George Brent, Warner Oland, Jean Hersholt. From the story by Somerset Maugham. Direction by Richard Boleslawski. M-G-M.

In this arrangement of Somerset Maugham's triangle novel a young wife capitulates to a handsome attaché of the embassy, but when her husband sternly gives her her choice between a life of hardship with him or marriage with her lover she follows her husband to the interior of China to fight against a deadly epidemic of cholera. In the end she recognizes her husband's nobility and finds the basis for a lasting love. Since the stage is well prepared for tragedy and none occurs, one is inclined to question whether the wages of sin are really according to Biblical precepts. It is, however, a very vital drama, full of human impulses and conflicts. Garbo loses her aloofness and is given full scope for her changing moods, and the background is the Orient with its squalor and its gorgeous pageantry.

Adolescents, 12 to 16

Misleading ethics

Children, 8 to 12

No

POWER » »

Conrad Veidt, Benita Hume, Sir Cedric Hardwicke, Gerald du Maurier. Direction by Lothar Mendes. Gaumont-British.

"Power" in novel form has more of the qualities of greatness and universality than most of the other best sellers of our day, and the film version is worthy of the original. It is an ironic tragedy enacted in the early eighteenth century but equally pertinent to the present time. The story is of Suss the Jew who rose to unprecedented heights of influence in the small duchy of Würtemberg, sacrificed every human tie to his insatiable craving for power and found in the end that his sacrifice was needless, his influence ephemeral, insecurely tottering upon the whims of a jealous king, and his hope of liberating his people an empty vision. Conrad Veidt is perfect in the role of Suss, the supporting cast is particularly fine and the photographic compositions are often comparable to the paintings of great masters. For

this superb adaptation of Lion Feuchtwanger's novel, British-Gaumont should be the envy of American producers

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No

RED MORNING

Steffi Duna, Regis Toomey, Raymond Hatton. Direction by Wallace Ford. R-K-O.

A courageous young Portuguese girl, brought up at sea, miraculously overcomes shipwreck, hostile cannibals and an evil crew on a perilous voyage to the Polynesian islands. Adventures break out like hives all over the scenario. Anyone who likes naive, melodramatic hokum or is satisfied to look at beautifully photographed tropical scenery will probably enjoy the picture.

Adolescents, 12 to 16
Perhaps interesting

Children, 8 to 12
No

STRANGE WIVES

Roger Pryor, June Clayworth, Esther Ralston, Hugh O'Connell, Ralph Forbes. From the story, "Bread Upon the Waters," by Edith Wharton. Direction by Richard Thorpe. Universal.

Difficult to appreciate as a farce because some of the parts are played "straight" and impossible to accept as a comedy because it is constructed on exaggerated circumstances, this picture is a hodge-podge of dramatic elements, not confusing but not completely satisfying. A young husband deftly handles the problem of parasitical in-laws. His method is unique and might have created greater audience sympathy by bright, witty dialogue and by situations not quite so patently planned.

Adolescents, 12 to 16
No

Children, 8 to 12
No

SWEET ADELINE

Irene Dunne, Donald Woods, Hugh Herbert, Nydia Westman. Story, music and lyrics by Jerome Kern and Oscar Hammerstein II. Screen play by Edwin S. Gelsey. Direction by Mervyn LeRoy. Assistant Director, Gordon Hollingswood. Warner Brothers.

The combination of Kern-Hammerstein music, an excellent cast and skilful technical direction particularly in the dance ensembles, makes "Sweet Adeline" excellent entertainment. The picture is produced in the grand, though regulation, style with several very beautiful song numbers by Irene Dunne. The plot centers about Donald Woods, an aspiring playwright, his sweetheart, two backers of Woods' operetta and the producer of the operetta. The introduction of the tandem

bicycle, Edison's first phonograph, the first automobile, and newspapers of Dewey's victory at Manila provide an additional bit of historical interest. Along with its high grade of music, dancing and comedy, "Sweet Adeline" has the quality of charm which sets it above most other pictures of its type.

Adolescents, 12 to 16
Good

Children, 8 to 12
Satisfactory

THE ST. LOUIS KID

James Cagney, Patricia Ellis, Allen Jenkins, Robert Barrat. Adapted from story "The Perfect Week End" by Frederick Brennan. Direction by Ray Enright. Warner Bros.

Here is a breezy "wisecracking" comedy about two truck drivers who are always at odds with the forces of law and order because of their fresh repartee and their easy habit of striking out with their fists. It is typical of James Cagney's vehicles, fast, farcical, amusing and not particularly elevating.

Adolescents, 12 to 16
A matter of taste

Children, 8 to 12
No

WEST OF THE PECOS

Martha Sleeper, Richard Dix. From a novel by Zane Grey, adapted by Milton Krims and John Twist. Direction by Phil Rosen. R-K-O.

A western of much more interest than many. The story concerns a Southern Colonel who finds himself ruined after the Civil War. He starts West toward Texas with his attractive daughter and two darky retainers who provide much of the humor. The young Southern belle finds that roughing it in the costumes of the day is difficult so she disguises herself as a boy and the transformation is quite convincing. It is an entertaining picture in which the cattle rustling and frontier difficulties are well shown, and the love interest is pleasing.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good, unless too exciting

A WICKED WOMAN

Mady Christians, Jean Parker, Charles Bickford, Betty Furness. From the book by Ann Austin. Direction by Charles Brabin. M-G-M.

Mady Christians makes a vivid and outstanding figure of the poverty stricken, desperate mother whose determined struggle to make a better life for her children is eventually successful. The theme is powerfully motivated and mere incidents develop into scenes of high dramatic value without losing their force in a welter of sentiment. As a character study the picture undoubtedly

achieves its aim but in doing so it rides rough shod over the emotions of the audience by presenting an opening scene that is shockingly sordid and a final scene that is offensive to our *mores*. Because it is too lacking in buoy-

ancy, too consistently serious, it will have a limited appeal for adults.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No

SHORT SUBJECTS

BOUNDING MAIN » »

Song Hit. Fox.

Fine old rollicking songs of the sea presented by sailors homeward bound. Good sea pictures. Family.

BRIDE OF SOAMA » »

Three reels. Direction by Charles Lamont. Century film.

Tribal rites and wedding festivities. Adults.

EDUCATING PAPA » »

Junior Coughlin. Fox.

Dull and in poor taste. Comic strip type of irritable father.

FILMING THE GREAT » »

Cameraman. Fox.

News reels showing rulers of many countries. Little interest for children.

ISLE OF BERMUDA » »

Magic Carpet Series. Fox.

Travelogue showing Hamilton, Bermuda on St. George's fete day. Also recreations of tourists and views of gorgeous lily fields. Interesting for all ages.

JACK'S SHACK » »

Terrytoon Cartoon. Fox.

Based on "The House that Jack Built," an amusing cartoon in color. Family and Junior matinee.

MEDBURY IN MALAYSIA » »

Travelogue. Columbia.

This well photographed travel film illustrates interesting and human phases of Malayan life and is made for laughter. The narrative is typical of Medbury humor, if you like puns! Adults.

OLYMPIC GAMES » »

Thrilling picture of winter sports. Olympic tryouts in Bavaria. All ages.

PARROTSVILLE FIRE DEPARTMENT » »

Color Cartoon. R-K-O.

Fairly amusing cartoon of parrots in the roles of firemen. Family.

SOUTH POLE OR BUST » »

Terrytoon Cartoon. Fox.

Arctic animals explore the South Pole in an aeroplane. Amusing for all ages.

SPORTLIGHT COCKTAIL » »

Paramount.

Varied sports, skiing, underwater swimming, a group of trout fishermen descending into the Grand Canyon. Interesting for all ages.

SUPERSTITION OF WALKING UNDER

A LADDER » »

Paramount.

Explanation of story behind the superstition. Adults.

WAY DOWN YONDER » »

Song Hit. Fox.

"The Cabin Kids," comedy in which five little piccaninnies add great fun. Good entertainment for all.

WHEN MY SHIP COMES IN » »

Betty Boop Cartoon. Paramount.

Betty Boop illustrates amusingly how she would spend a fortune. Family.

ZION CANYON OF COLOR » »

James Fitzpatrick Travelogue.

Exceptionally good pictures, excellent narrative, lovely color. Family.

MOTION PICTURE REVIEWS

**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

FEBUARY 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed this Issue

Babbitt
Baboona
Best Man Wins
Bordertown
Carnival
Charlie Chan in Paris
Crime Without Passion
Enchanted April
Evergreen
Forsaking All Others
The Gilded Lilly
Happiness Ahead
Here Is My Heart
Home on the Range
Last Wilderness
Life Returns
Lives of a Bengal Lancer
Man of Aran
Mighty Barnum
Murder on a Honeymoon
Mystery Woman
The Night Is Young
Notorious Gentleman
Our Daily Bread
Petersburg Nights
Port of Lost Dreams
The President Vanishes
The Private Life of Don Juan
Rendezvous at Midnight
Society Doctor
Straight from the Heart
Strange Wives
Under Pressure
Wings in the Dark
The Winning Ticket

Films Suitable for Family* Entertainment

Babbitt—Fair
Baboona—Good
Charlie Chan in Paris—Detective
Enchanted April—Mature
Evergreen—Good
Gilded Lady—Good
Happiness Ahead—Good
Here Is My Heart—Good
Last Wilderness—Very good
Lives of the Bengal Lancers—Fine
Man of Aran—Interesting
Murder on a Honeymoon—Mystery
Night Is Young—Good
Our Daily Bread—Serious
Wings in the Dark—Entertaining
Winning Ticket—Amusing

*A family film means a film wholesome enough for family entertainment, but not necessarily appropriate for children unaccompanied by adults.

THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN
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EDITORIAL

DOUBLE BILLING: ARE YOU FOR OR AGAINST THE PRACTICE?

The Legion of Decency, aided by the force of public opinion expressed through the efforts of women's groups interested in better films movements, has apparently reached the industry and there is no doubt that we are getting a higher quality of films. In other words, there are more entertaining films—artistic, clean morally and intellectually satisfying. For a time the response through the box office gratified the producers but in California, at least, another condition is causing an irritation which sooner or later is bound to react as a boomerang which may not be understood by these same producing companies. I am speaking of the abominable custom of double-billing which makes it impossible to enjoy single features without a plethora of other material which destroys all enjoyment of the programs.

How many people really want to see two feature pictures on a single program at a theatre? If we could only know; if the exhibitors could know, would this trade practice continue? Who is responsible for its continuance? The chain theatre managers snarl at the independent exhibitors; the independent exhibitors throw the blame upon the public which is out for bargains. Neither one will give single billing a chance to prove its popularity and the hint comes to us that the independent producers are the instigators. How can we tell? Some time ago the Los Angeles Times printed a column written by its dramatic critic, Edwin Schallert, in which he quoted a number of prominent producers who seemed united in opposing the practice. Samuel Goldwyn is quoted as saying, "Block-booking is one of the causes of double-billing because it forces many exhibitors to take more picture than they want. . . . Too many pictures are produced, and the industry should be forced to make fewer." Irving Thalberg says: "I have never been convinced that the public really desired to sit through an hour and a half of mediocre entertainment, in order to enjoy the picture they came to see." Jack Warner is quoted as follows: "Eventually in self-protection the producers may have to take an united stand against the double-bill if the exhibitors don't get together. Exhibitors in their frantic scramble for pictures for these programs are buying films hurriedly produced by movie makers whose sole idea in making these pictures is to get them on a double bill." Jessie Lasky says, "The public would prefer a single good feature, plus two or three quality short subjects, but no amount of artificial regulation can curb the practice. Give an exhibitor outstanding pictures and he will automatically abandon the practice." In reply to Mr. Lasky's statement, the films are better, but the practice continues. They are even talking of double-billing "David Copperfield," a two-hour feature, which certainly merits the judgment "out-standing" if any feature does. If this is double-billed—what then?

Sometimes the interpretation of the law can bring about conditions which can scarcely be considered of social value. For example in Philadelphia on January 31, Judge George A.

Welsh in the Federal District Court, issued an injunction against nine of the large motion picture concerns, restraining them from enforcing a clause in contracts prohibiting exhibitors from showing double features. He said that the clause was in "restraint of trade." From a legal viewpoint perhaps the major producing companies are unfairly trying to dictate the conditions upon which their pictures are to be shown; are possibly trying to eliminate the showing of independent films. But on the other hand why should a producer be forced to have his film ruined by having it shown on a bill with an inferior product? It is a quaint custom which prevents the maker of an artistic product from displaying it in surroundings which show it to best advantage.

When Mr. Roosevelt was organizing the country for "recovery" and codes for the different industries were under advisement, practically every educational and social group in the country—realizing the undermining social influence of the double-bill in motion picture exhibition—wired either to him or to Mr. Sol Rosenblatt to introduce a clause in the code prohibiting the practice. Mr. Roosevelt, seeing only more work for more people, vetoed the suggestion. And yet these "quickies" use a degrading influence today, and the double-bill is making it impossible for families to enjoy evenings at the movies, or children to have any suitable programs for their special enjoyment.

There is a good deal of feeling growing up against the practice of block-booking and blind-selling. Legislation against it is one of the present objectives of the Motion Picture Research Council. An article in the New York Tribune by Walter Lippman, "The Morals of the Movies," syndicated all over the country, expressed his opinion that this method of selling and distributing films must be stopped in order to open the door to competition by independent and experimenting producers. He believes that when pictures are produced under the same system which books, theatres, magazines, etc., operate and have to stand the test of circulation, then audiences can have a freedom of choice and communities can be able to enforce the moral standards for which they stand. All pictures will then not be forced upon all mentalities and all ages, "puritans and libertines" alike.

The women's groups for the most part have never gone out for legislation. I do not think it is because, as our critics would believe, we are influenced by the industry, but perhaps we have realized that censorship as legally exercised does not clean up a movie. The ideas, the suggestions portrayed on the screen, are too illusive for the censor's shears and moral standards and spiritual values cannot be protected in this way. Also we are so close to the exhibitors in our contacts that we believe that they *can* adjust their programs to community needs if they *will*. The situation in Southern California is worse than it has ever been in the ten years of our efforts. The Parent-Teacher Association in a recent informal survey contacting some two thousand local families, found that children themselves admitted fatigue from the long hours of a double feature showing; that over 35% of the families were not attending theatres; that 25% were attending infrequently because of the long programs and the ill assorted material shown. Theatres are undoubtedly losing a large potential audience by the policy, and the box office will react eventually upon the producers who control a majority of the theatres.

Are you for or against double-billing? If, as we suspect you, too, are against it, will you voice an articulate protest? What can be done? At the present time we can at least register our protest—we can go to the theatre at the hour the feature is shown which we want to see, and *walk out* when it is finished! We can protest vocally and in *writing to the theatre managers*, and in writing to the Department of Public Relations, Association of Motion Picture Producers and Distributors, either in New York or in Hollywood. If sufficient objections are registered, if the box office receipts in addition tell a story of lack of interest in double bills, we may be able to impress the industry as a whole, that in addition to clean movies, the public also wishes the courtesy of *freedom of choice*.

L. O. V.

FEATURE FILMS

BABOONA

Martin Johnson. Fox.

The Martin Johnsons would give us to believe that a vacation trip by airplane over Africa is like any picnic jaunt. No hint is given of the careful preparation necessary to carry such an expedition to success. We might

believe that one can refuel at any water hole. But overlooking this lack of realism, we are given a very pleasing impression of the continent, with beautiful shots of mountains, valleys, jungles and wild creatures from an angle impossible otherwise. It is quite fascinating and would make an exceedingly en-

teresting film were it shortened by judicious cutting.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Excellent

THE BEST MAN WINS » »

Edmund Lowe, Jack Holt, Bela Lugosi, Florence Rice, J. Farrel MacDonald. From a story by Ben Kihn; adapted by Ethel Hill and Bruce Manning. Direction by Erle Kenton. Columbia.

This story concerns the friendship of two divers, one of whom rescues the other from death. The rescued man subsequently becomes a harbor policeman and the rescuer a gambler who sells his services to an illicit diving gang. Then ensues a series of exciting incidents in which the officer of the law is torn between his duty to his job and memory of his obligation. It is interesting for its diving scenes. As a picture it is not very good and not very bad and if we were allotting stars to films it would hardly rate one of any color.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

BABBITT » »

Guy Kibbe, Aline MacMahon. From the novel by Sinclair Lewis. Screen play by Mary McCall; adapted by Tom Reed and Niven Busch. Direction by William Keighley. First National-Warner Bros.

Audiences will react to this film as many readers did to the book, for there were people who disliked *Babbitt* because he was so obvious an example of an average small town bore. Yet he was important to his family and possibly to his community: a real estate dealer, a member of the lodge, of the church, the golf club and the local "Booster's" club, etc. He was dull socially and not astute enough in business to avoid becoming innocently involved in a crooked deal. The picture is an adequate adaptation of the novel and Guy Kibbe is an adequate *Babbitt*, with whom and at whom we may laugh complacently. His wife is an understanding woman who always believes in him; his children represent the coming generation of the 1920 period, and they make up a typical "Main Street" family whose few self-sufficient interests entertain in a quiet homey way.

Adolescents, 12 to 16
If it interests

Children, 8 to 12
Little interest

BORDERTOWN » »

Paul Muni, Bette Davis, Eugene Palette, Margaret Lindsay. From a story by Robert Lord. Direction by Archie Mayo. Warner Bros.

"Bordertown" is the locale where *Johnny*

Ramirez, played by Paul Muni, spends most of his adult life, but the title fails to suggest the meaning of the story portrayed. It is the soul struggle of a Mexican half-caste who as an idealist has sacrificed and struggled to become a lawyer only to find that he is inadequately trained to combat the power which money and influence seem to have in a court of justice. In his bitterness he goes back to his vulgar environment to get, in any way, what he now believes is the most important thing in life. The story is strong and forceful and it is magnificently acted and well directed. Without reflecting on the law it shows the injustice of its execution, and to an adult the character development is logical and dramatic and the dénouement interesting although somewhat weak by comparison with the rest of the film.

Adolescents, 12 to 16
Mature. Too sordid in some sequences

Children, 8 to 12
No

CARNIVAL » »

Lee Tracy, Sally Eilers, Jimmy Durante, Florence Rice, John R. Walters. Direction by Walter Lang. Columbia.

Although "Carnival" is handicapped by a plot which lacks spontaneity and by second-rate ethics it is not devoid of entertainment value. It revolves about an irresistible baby who, to the indignation of social service workers, is reared by his father, the proprietor of a puppet show, and his two assistants in the gay environment of a street carnival. The film maintains a human interest quality and has some amusing lines and situations.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

CRIME WITHOUT PASSION » »

Claude Rains, Margo, Whitney Bourne, Stanley Ridges. Written, produced and directed by Ben Hecht and Charles MacArthur. Paramount.

One seldom sees a more bitterly ironical picture than this, or a more brilliant actor than Claude Rains in the part of *Lee Gentry*. In the beginning of the story he is a shrewd, successful criminal lawyer. Unscrupulous and wily in manufacturing evidence to exonerate his guilty clients he has never lost a case. His passion for outwitting justice and his necessity for successive violent love affairs make up his life. In the end, caught in a net of circumstantial evidence and believing himself in danger of conviction for a crime he has unintentionally committed, he loses his nerve at a critical moment and makes an irrevocable blunder. *Margo*, the Mexican dancer, is magnificent in the role of his cast off paramour, tortured almost to insanity by

the deliberate intellectual cruelty of her lover. Melodramatic in theme, the picture itself is not melodramatic. It is almost entirely psychological depending for interest upon the mental processes of its characters rather than upon their deeds. It is an unpleasant but singularly fascinating production.

Adolescents, 12 to 16

By no means

Children, 8 to 12

Certainly not

CHARLIE CHAN IN PARIS

Warner Oland, Mary Brian, Thomas Beck. Story by Philip MacDonald, based on character created by Earl Derr Biggers. Direction by Lewis Seiler. Fox.

While not as ingenious as some of the Charlie Chan tales, this is still an entertaining mystery story. Photography gives an interesting impression of the Paris sewers and adds much to the suggestion of danger and suspense.

Adolescents, 12 to 16

Exciting but ethical

Children, 8 to 12

Not advised

EVERGREEN

Jessie Mathews, Sonnie Hale, Betty Balfour, Barney Mackay. Taken from the stage play by the same name by Charles B. Cochran. Lyrics and music by Richard Rogers and Henry Woods. Direction by Victor Savilo. British-Gaumont.

In this musical picture, beautifully costumed and set, the lyrical qualities of a Victor Herbert operetta are combined with the more modern conception of a dance extravaganza. Jessie Mathews, the leading lady, has a lovely voice as well as a magnetic personality and fits delightfully into her role of dancer and singer. A pleasantly romantic plot holds the various sequences together and makes the picture very appealing family entertainment.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature

ENCHANTED APRIL

Ann Harding, Frank Morgan. From the novel by "Elizabeth" and the dramatization by Kane Campbell. Screen play by Hoffenstein and Harris. Direction by Harry Beaumont. R-K-O.

To subject to austere literary criticism this, the lightest of all of "Elizabeth's" novels, would be like trying to trap and analyze a sunbeam. It is a brave venture on the part of the studios to attempt to catch with a camera the elfin charm and whimsy of such a story. Yet, in this instance the actors have caught and the camera has recorded something of these qualities. The four English ladies who go off to a villa in Italy for a month in order to escape their stodgy hus-

bands or other problems take the audience with them, and in the amusing frictions which follow one laughs with and at them. There is here only a faint flavor of that bitter irony which characterized this brilliant author's style, and much of the witty dialogue which sparkles upon her pages has been retained.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too elusive and mature

FORSAKING ALL OTHERS

Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth, Billie Burke. From the play by Frank M. Cavett and Edward B. Roberts. Screen play by Joseph L. Mankiewicz. Direction by W. S. Van Dyke. M-G-M.

This picture was made for the sole purpose of being amusing. The director and a notable cast seem to have worked harmoniously and successfully toward this end. If, therefore, the vagaries of the trite and shallow plot leave one a little bewildered, sparkling dialogue and humorous incidents included for their own sake are adequate compensation for many in the audience. As to the theme, the story concerns the blind love of a girl for a man who has left her waiting at the church and the deeper love of another man for her. Often this type of light sophisticated comedy seems forced but this picture maintains an even tempo of humor and gaiety balanced by pathos and courage in which the characters maintain a whimsical, debonair attitude in the face of the grave difficulties they encounter. Hollywood probably mirrors its own reputed attitude toward love and marriage and easy divorce in the extreme situations which are created and as a comedy of manners American adult discount is required for its acceptance.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE GILDED LILY

Claudette Colbert, Fred McMurray. Direction by Wesley Ruggles. Paramount.

Seated on a bench in the park, a newspaper reporter and a stenographer compare their dreams for the future. We progress with them through the entertaining comedy that follows and at the end we find that their dreams were within their grasp all the while but they didn't know it. The theme incorporates clever dialogue, witty repartee and amusing situations which, though utterly impossible, seem plausible enough. With her vivacity and skilled acting, Miss Colbert brings charm to her role of modern Cinderella.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Mature

HERE IS MY HEART » »

Bing Crosby, Kitty Carlisle, Roland Young.
Direction by Frank Tuttle. Paramount.

Excellent entertainment. A musical romance with Bing Crosby acting the part of a rich American radio singer in love with an impoverished Russian princess. The humor is delightful, the acting and direction above other Crosby pictures, the whole production most diverting in a gay, frothy, nonsensical way.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Little interest

HAPPINESS AHEAD » »

Richard Powell, Josephine Hutchinson. Direction by Mervyn LeRoy. Warner Bros.

Bored with society and revolting against the marriage plans of a designing mother, but backed by the moral support of a trusting father, a daughter poses as a poor girl. Sincere in her purpose, she falls in love with a young man and her father helps her when explanations become necessary. Miss Hutchinson, as the daughter, brings an interesting new face to the screen. Richard Powell's delightful singing and the many amusing incidents of a swiftly moving plot result in an absurd but entertaining comedy.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Fair

HOME ON THE RANGE » »

Jackie Coogan, Randolph Scott, Evelyn Brent, Joe Morrison. From "Code of the West" by Zane Grey. Direction by Arthur Jacobson. Paramount.

With more intelligent direction and more plausible dialogue than is customary in Westerns, the story treats of three crooks who meet with success until they attempt to ruin two brothers who own a cattle ranch in the Southwest. Jackie Coogan performs as a jockey in the exciting race when finally recoups the family fortune, and the inn scene is embellished by a theme song rendered by Joe Morrison. The vision of youth might be slightly confused by the fact that what is bad in a man, hard-boiled sophistication with card-sharping and swindling in all its branches, merely leads the feminine member of the group to the arms of a handsome rancher.

Adolescents, 12 to 16
Waste of time

Children, 8 to 12
No value

THE LAST WILDERNESS » »

Jerry Fairbanks Production.

The beautiful, rugged highlands of Wyoming harbor the last range of wild animals in

the United States. It is a privilege not to be forgotten to be given a glimpse of these creatures in their native habitat where they live and die unharrassed by humans. The expedition which the public is permitted to follow in this film has for its purpose the capture of some species for museum pieces and the whole picture is novel and stimulating. It has great educational value and is delightful entertainment as well.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Excellent

LIFE RETURNS » »

Onslow Stevens, Lois Wilson, George Breakston. Original story by Dr. Eugene Frenke and James Horman. Screen play by Arthur Horman and John Goodrich. Direction by Dr. Eugene Frenke. Producer Lou L. Ostrow presenting Dr. Robert L. Cornish. Universal Pictures Corp.

In capitalizing upon the publicity given a recent scientific experiment, this picture may have interest for a portion of the public, but fiction and science rarely combine successfully and this attempt is no exception. It could have had a deeper significance than pure amusement. The doctor with his scientific research could have been the moving force fighting for the cause to which he dedicated his life. Instead, the interest shifts, and through a bog of sentimentality the focus centers on the boy, his future and his dog's life. Dr. Cornish's experiment at Berkeley aroused general interest, but this picture will do little to increase sympathy for such research, and medical men may be justly affronted by a characterization which seems to imply that a brilliant experimenter, handicapped by family responsibility, excusably becomes a second rate man, a third rate father and a poor sport. The scene in the laboratory during the experiment is interesting and (to the layman at least) realistic. But the dignity of this scene is obliterated by subsequent shots of the boy's gang and an incredible finale which suggests a martyr about to ascend the guillotine.

Adolescents, 12 to 16

Children, 8 to 12
No; too emotional

No value

LIVES OF A BENGAL LANCER » »

Gary Cooper, Franchot Tone, Sir Guy Standing, Richard Cromwell. Based on the book of the same name by Frances Yates-Brown. Direction by Henry Hathaway. Paramount.

Almost every ingredient of a stirring romantic adventure tale is to be found in this exhilarating film. *Esprit de corps* is its governing theme: the devotion of the Bengal Lancers to their regiment. On the frontier of India by the Kyber Pass are stationed these

British soldiers whose task is to subdue the hostile tribes and keep the pass open. Their Colonel, stern, emotionally inarticulate, and fervent in his devotion to duty; the Colonel's son, just out of Sandhurst and insufficiently seasoned for the hardships of Indian service; a hard shelled Scotchman and a suave Englishman are the central figures in the story. Gorgeous photography, magnificent riding, ferocious battle scenes, humor, intrigue and sentiment are skillfully blended in a picture that will make the name of Bengal Lancer the embodiment of valorous achievement and the criterion of heroic conduct. It is a stunning spectacle and thrilling entertainment.

Adolescents, 12 to 16

Children, 8 to 12

Probably too emotional and violent

Good

MYSTERY WOMAN

Mona Barrie, Gilbert Roland, John Halliday, Rod LaRocque. Story by Dudley Nichols and E. E. Paramore, Jr. Adapted by Philip MacDonald. Direction by Eugene Forde. Fox.

In order to recover a paper necessary to prove the innocence of her husband who has been wrongly convicted of treachery, an adoring wife becomes a suave espionage agent and trails several men from France to America. Love, violence, intrigue, secret codes, add their quota to the story which moves swiftly but reaches no dramatic peaks. Modishly dressed characters, artistic interiors and polite repartee give it an air of sophistication. It is fairly entertaining, easily forgotten.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

MAN OF ARAN

Produced, written, directed and photographed by Robert Flaherty with the collaboration of John Goldman and Francis H. Flaherty. Characters: Colman ("Tiger") King, Maggie Dillane, Michael Dillane, shark hunting crew, curragh men. Musical score by John Greenwood. British-Gaumont.

A distinguished example of pure cinema which gives us the record—the saga—of man's existence on the Isles of Aran where existence is a continual struggle against the elements. There is no story, and it gives us no homely details of community life, of social contacts, of schools, or day by day family routine. But it shows the magnificent physical beauty of the rocky islands, bare of trees or even shrubs, the treacherous beauty of the pounding seas, and the tremendous effort needed to wrest food from the water and from the meager soil dug from crevices, enriched by sea weed and laid on the barren rocks for farm land.

It pictures the man on a grilling two days fight with a shark; the woman working endlessly at primitive tasks and always watching because of the hazards of her man's life; the boy learning to do his share of the constant work necessary to keep them provisioned. The sound of the pounding sea is impressive and the musical accompaniment, based on Irish folk songs, adds greatly to the atmosphere. There is possibly too much repetition but the very motony gives one the "feel" of life on Aran. Magnificent photography and an unusual appreciation of life in primitive form make the film well worth seeing.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

No interest

MURDER ON A HONEYMOON

Edna May Oliver, James Gleason, Lola Lane, George Meeker. From a novel by Stuart Palmer, adapted by Seton Miller and Robert Benchley. Direction by Lloyd Corrigan. RKO.

Edna May Oliver as *Miss Withers*, a school teacher who has taken up detective work as a hobby, solves the problem of a murder mystery. It is illogical and improbable but wildly exciting and it is so ably acted and directed that it seems credible.

Adolescents, 12 to 16

If type is approved

Children, 8 to 12

No; too exciting

THE MIGHTY BARNUM

Wallace Beery, Adolph Menjou, Virginia Bruce, Janet Beecher, Rochelle Hudson. Story by Gene Fowler and Bess Meredyth. Direction by Walter Lang. A Daryl F. Zanuck Production. United Artists.

According to "Time" December 31, 1934, Gene Fowler, author of the book from which this picture was made, when asked if he had tried to follow history, replied, "We tried to throw it out of the window." The picture itself is prefaced by a note disclaiming all pretense to verity, but it might have been more interesting had it been an authentic biography. As it is, it seems to lack continuity and conviction and is merely a haphazard collection of incidents, often in very poor taste, in which the central figure is a grotesque preposterous Barnum so infantile in his behavior that one cannot imagine his becoming the most successful showman in America even with the brains of Bailey to help him. The film is entertaining not because of any light it sheds on the career of a picturesque character, but because Wallace Beery and Adolph Menjou, surrounded by side show "freaks," seem to be having such a good time masquerading as Barnum and

Bailey in the quaint setting of New York in its infancy.

Adolescents, 12 to 16
Questionable because
of vulgarity

Children, 8 to 12
No

THE NIGHT IS YOUNG

Ramon Navarro, Evelyn Laye, Charles Butterworth, Una Merkel, Edward Everett Horton, Donald Cook, Henry Stephenson, Rosalind Russell. From the story by Vicki Baum. Direction by Dudley Murphy. M-G-M.

Beginning with the light arabesques of a ballet in rehearsal, the film maintains a delicate balance between gaiety and sentiment to the melodious accompaniment of Viennese waltzes. The story is old but perennially romantic: a young archduke, promised to a maid of high station whose chief virtue lies in a zeal for knitting, is permitted six months postponement for a love affair through the kindness of the old Emperor, who at the end recalls him to duty to his people and his dynasty. The settings are charming for the idyllic love of Paul Gustave and little Lisl, which is never permitted to cloy because of the lively comedy of Horton, Butterworth and Una Merkel.

Adolescents, 12 to 16
Very good

Children, 8 to 12
Mature

A NOTORIOUS GENTLEMAN

Charles Bickford, Helen Vinson, Onslow Stevens, Dudley Digges. Direction by Edward Laemmle. Universal.

In this picture a criminal lawyer carries out a cold blooded premeditated plan to commit a "perfect" crime by planting evidence that will confuse the jury and cause a disagreement as to the identity of the murderer. His motive for the crime is his desire to get rid of his rival in a love affair. There is interest for detective story fans in watching to see whether or not the murderer will be successful in his attempt to escape justice but the picture is not outstanding.

Adolescents, 12 to 16
No; sordid and
unethical

Children, 8 to 12
No

OUR DAILY BREAD

Karen Morley, Tom Keene. Direction by King Vidor. Viking Production.

King Vidor evidently wished to treat an economic problem seriously and without bias and the underlying theme of labor for consumption, is conspicuously the core of this story. But there is also the old drama of man's struggle with nature in the business of making a living, and this, together with some

good characterization, saves the picture from being merely "platform" narrative. It concerns the adventures of a group of unemployed who pitch camp upon an abandoned farm and make an experiment in socialistic living. They encounter difficulties with the mortgage, with the elements and with each other, but emerge victorious in a dramatic climax when by their own labor they bring water to the parched corn fields, and save the crop and their own ideals. The story is somewhat thin in its structure, but will be appealing to those who believe that land and labor can solve the problems of the present economic stress. There is little art and less excitement in the picture, but it is redeemed from boredom by its human interest and the evident sincerity of its conception.

Adolescents, 12 to 16
If it interests

Children, 8 to 12
No interest

PETERSBURG NIGHTS

Actors from the Moscow Art Theatre. Based on Dostievesky's "White Nights." Direction by Gregory Roshal. Russian dialogue with English titles. Amkino.

A young musical genius tries to make his way to fame in the Russia of the old regime. His music is forceful but disturbing and another, a mediocre fellow, wins the laurels he has created. But the people who have heard his composition and grasped its significance, adopt it as their own and it becomes the theme song of the revolution. The picture seems slow to American audiences but it will appeal to those interested in Soviet art. The technique of photography is, with one exception, extremely modern, while the acting is reminiscent of early silent films. But there is tremendous power evident in spite of the exaggerated over-emphasis and artificiality particularly evident in the treatment of relations between individuals and the reactions of individuals. The Russian people are the chief protagonists, a restless, surging, inarticulate mass looking for a means of expression. It comes at last in the medium of the music which has no significance until it becomes the instrument of the people and an expression of mass emotion. It is propaganda, of course, but effective.

Adolescents, 12 to 16
Little interest

Children, 8 to 12
No interest

THE PORT OF LOST DREAMS

Bill Boyd, Lola Lane, George Marion. Direction by Frank Strayer. Invincible Picture Corp.

A young fishing boat skipper gives refuge to a girl stowaway whom he afterwards marries. The course of true love is interrupted by the girl's past, the police, and also

by the husband's lack of faith. To compensate for this, he commits a crime in order to follow his young wife to prison where he finds forgiveness. The picture is slightly reminiscent of "Anna Christie" in setting and theme and because George Marion again plays the role of an old sea captain whose faith and sympathy help to bring reformation to the girl. But there the similarity ends, for instead of holding interest through superb character building this film tells a feeble and unconvincing story which only adequate acting and realistic settings save from complete mediocrity.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE PRESIDENT VANISHES » »

Arthur Byron, Edward Arnold, Osgood Perkins, Paul Kelly, Peggy Conklin. Direction by William A. Wellman. Walter Wanger Production. Paramount.

Perhaps producer Walter Wanger had some theories he wanted to release in this picture but "The President Vanishes" leads one to believe that he was more concerned with making a stirring melodrama than with inveighing against capitalist-made wars. Some footage is given to peace propaganda but the arguments are not carried to any real conclusion. The plot is concerned with a national crisis arising from a difference of opinion between the President and Congress anent the United States' entrance into a foreign war. The mysterious army of "Grey Shirts" led by a madman and financed by an unscrupulous, industrial magnate, is the force fomenting war, and the President is the obstacle in its path. When he disappears suspicion points in its direction. The picture is neither more nor less significant than other mystery melodramas but more daring in that it chooses to use an imaginary President of the United States as its leading character.

Adolescents, 12 to 16

Not recommended;
Possibly misleading

Children, 8 to 12

No; too violent
and too mature

Further analysis of "The President Vanishes" leads us to believe that possibly the above review (first published in the mid-month Advance Supplement) overlooked a significant suggestion in the film, i. e. that munition makers, lobbyists, bankers and newspaper interests may be the cooperating and underlying forces carrying countries toward war. This fact has been brought out in such recent books as "Merchants of Death," "Iron, Blood and Steel" and "Secret International" and it is interesting and important that films are becoming conscious of a situation arousing public attention today. (EDITORS.)

PRIVATE LIFE OF DON JUAN » »

Douglas Fairbanks, Merle Oberon. Authors, Frederick Lonsdale and Lajos Bero. Direction by Alexander Korda. London Films.

Magnificent settings and superb photography are the outstanding assets of this sophisticated satire although the lines are witty also. The story of Don Juan, now an aging Lothario, will not appeal to the same audiences which followed earlier films of Douglas Fairbanks. It is not sufficiently clever to attract much attention otherwise.

Adolescents, 12 to 16

No

Children, 8 to 12

No

RENDEZVOUS AT MIDNIGHT » »

Ralph Bellamy, Valerie Hobson, Katherine Doucet, Irene Ware. From the play "The Silver Fox" by Gaetano Fazio. Direction by Christy Cabanne. Universal.

This is a moderately entertaining program picture. Three women become involved in the murder of an ex-policeman through the perfidy of a modiste who has sold the same "exclusive" model to each. The story never reaches a high pitch of excitement, since there are numerous loopholes provided for the safety of the main characters, notably the heroine, and the insincerity displayed by them makes their welfare of no great consequence to the audience.

Adolescents, 12 to 16

No value

Children, 8 to 12

No

STRANGE WIVES » »

Roger Pryor, June Clayworth, Esther Ralston, Hugh O'Connell, Ralph Forbes. From the story "Bread Upon the Waters," by Edith Wharton. Adaptation by Gladys Unger. Direction by Richard Thorpe. Universal.

Difficult to appreciate as a farce because some of the parts are played "straight," and impossible to accept as a comedy because it is constructed on exaggerated circumstances, this picture is a hodge-podge of dramatic elements, not confusing but not completely satisfying. A young husband deftly handles the problem of parasitical in-laws. His method is unique and might have created audience sympathy by bright, witty dialogue and by situations not so patently planned.

Adolescents, 12 to 16

No

Children, 8 to 12

No

STRAIGHT FROM THE HEART » »

Baby Jane, Roger Pryor, Mary Astor, Robert McWade. Direction by Kurt Neumann. Universal.

This is a long and involved picture depicting the efforts of dishonest politicians to dis-

credit an honest mayor in order to obtain control of a fund for unemployment relief. A love story develops with a girl from the bread line and one of the crooked politicians as the leading figures, and the man is thereby reformed, but not until there has been some very unethical behavior on the part of both. Baby Jane appears as one of the children in a day nursery and exerts enough charm to make the picture seem better than it is. She is a ray of sunshine.

Adolescents, 12 to 16
No; muddled ethics

Children, 8 to 12
No

SOCIETY DOCTOR » »

Chester Morris, Robert Taylor, Virginia Bruce, Billie Burke. Based upon the play, "The Harbor," by Theodore Reeves. Direction by George B. Seitz. M-G-M.

In depicting the difficulties of an ethical young doctor trying to adhere to his principles in a fashionable hospital which is run by political influence with a corrupt head doctor, this picture tells an interesting and dramatic story. However, although the emphasis laid upon the unethical behavior of many of the staff serves to heighten the effect of the hero's moral courage, an unfortunate and exaggerated impression is given of the conditions exist in hospitals. The dramatic climax, a delicate operation directed by the patient with the aid of mirrors, is not for squeamish audiences.

Adolescents, 12 to 16
No; misleading

Children, 8 to 12
No

UNDER PRESSURE » »

Edmund Lowe, Victor McLaglen, Florence Rice, Marjorie Rambeau, Chas. Bickford. From the story by Borden Chase and Edward J. Doherty, "East River." Direction by Raoul Walsh. Fox.

Lowe and McLaglen, apostles of brawn and red corpuscles, battle in a new medium, compressed air. As leaders of a gang of "sandhogs" tunneling under East River, it is their primary urge to win the race against the

bruisers from the New York side, regardless of life or limb. Danger and violence are paramount, and one climax follows another. The insidious "bends" and paralysis attack them, as well as fire sweeping through the tunnel and the mighty force of an explosion. There are in fact too many climaxes for good drama or a weak heart. The picture's chief value lies in the mechanical facts it presents rather than for its fictional qualities; and its appeal is limited for this reason.

Adolescents, 12 to 16
Of interest to older boys

Children, 8 to 12
Too harrowing

WINGS IN THE DARK » »

Myrna Loy, Cary Grant, Roscoe Karns. Direction by James Flood. Paramount.

The romance between a girl pilot and a blinded aviator encourages the man to perfect an aeronautical device that would make it possible for even a blind man to fly. Although apparently fantastic in conception it is possible to imagine that the idea may not be an improbable development of the future and it is logically developed in the story, making for dramatic thrills. It is an entertaining picture, well cast and directed, with definite appeal for family audiences.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good over 10

THE WINNING TICKET » »

Leo Carrillo, Louise Fazenda, Ted Healy, Irene Hervey. From an original story by Robert Pirosh and George Seaton. Direction by Charles F. Riesner. M-G-M.

A light slapstick comedy concerning an artless, good natured Italian barber, married to a rollicking Irish woman. He surreptitiously buys a ticket on the Irish sweepstakes and luck favors him only to find the ticket misplaced. The noisy, argumentative family life becomes tiresome but on the whole it is a naive comedy, chief criticism of which is its length.

Adolescents, 12 to 16
Probably amusing

Children, 8 to 12
No value

SHORT SUBJECTS

AN ELEPHANT NEVER FORGETS » »

Color Cartoon. Paramount.

Poor comedy about animals at school. Confused and noisy.

AMONG THE COCOONS » »

Columbia.

Development of the silk worm, manufacture of silk and a glimpse of the famous Cashmere shawls. Interesting material spoiled by the accompanying discourse of the unquenchable Mr. Medbury. Adults.

BIG BUSINESS » »

Marty May. Fox.

Dull comedy of efforts to revive business.

THE BIRD MAN » »

Cartoon. Columbia.

Krazy Kat takes up flying. Mediocre entertainment.

BEWARE OF BARNACLE BILL » »

Max Fleischer. Popeye Cartoon. Paramount.

The funny paper transferred to the screen. Adults.

BOOSTING DAD » »

Frolic of Youth Series. Fox.

Junior Coughlin, as a boy who wants to leave home and go to work learns that home and school are best after all. Fair family entertainment.

BABY BE GOOD » »

Betty Boop Cartoon. Paramount.

Fairy tale of the reformation of a bad little boy. Fair family film.

BABES AT SEA » »

Color Rhapsody Cartoon. Columbia.

A curious baby visits the land of the water babies. Amusing for all.

THE DIONNE QUINTUPLETS » »

First National.

Many will find unusual interest in these reels giving the minute details of the daily care of the quintuplets. Those who are bored by the publicity they receive must remember that they are an unique exhibit, unparalleled

in medical records. To find them normal, attractive babies appeals to public fancy and their small life histories still make for news today. Delightful family film.

DOG SHOW » »

Terrytoon Cartoon. Educational. Fox.

Dog catcher outwitted at the dog show. Amusing. Family.

DUMB LUCK » »

Mr. and Mrs. Ace of Dumb Aces. Fox.

Kidnappers find their victim so annoyingly dumb that they finally pay to get rid of her. The girl is really clever and deserves a better role. Matter of taste for adults.

FIRST SNOW » »

Terrytoon Cartoon. Fox.

Children awake to find snow and have usual winter fun. Fair cartoon.

FEMININE RHYTHM » »

A feminine jazz band; noisy night club entertainment. Poor.

GLOOM CHASER » »

Scrappy Cartoon. Columbia.

Color cartoon of Scrappy fiddling to bring rain and banish tears. Grotesque in parts. Only fair.

GOOFY GONDOLAS » »

Krazy Kat. Columbia.

Krazy Kat in Venice sings classical music. Fair family film.

GAY OLD DAYS » »

Song Hit. Fox.

Old songs and costumes of the '90's in revue. Amusing. Family.

GRANDFATHER'S CLOCK » »

Color Musical. M-G-M.

A mystery story told in song and dance. Novel at least. Adults.

GOOFY MOVIES NO. 9 » »

Pete Smith. M-G-M.

Pete Smith is amusing with old films. Family.

GENTLEMEN OF THE BAR > >

Ernest Truex. Fox.

A lawyer without clients finally secures a complicated divorce case which his secretary helps him win. Fairly entertaining for adults.

GENEVA BY THE LAKE > >

Magic Carpet. Fox.

Excellent scenes of country and its people. Family.

GIRL FROM PARADISE > >

Educational. Fox.

Typical night club entertainment. Adults.

HARLEM HARMONIES > >

Treasure Chest. Educational. Fox.

Colored children in songs and dances. Entertaining. Family.

HEY HEY FEVER > >

Color Cartoon. M-G-M.

Mother Goose characters end depression. Good. Family and children.

HAPPY BUTTERFLY > >

Scrappy Cartoon. Columbia.

Scrappy is given his wish to become a butterfly only to give up his wings happily after a tiring experience. Amusing for all.

HOW AM I DOING? > >

Fox.

York and King in a commonplace vaudeville act about domestic quarrels. Adults.

KING OF THE EVERGLADES > >

A Grantland Rice Sportlight. Announcer Ted Husing. Paramount.

Hunting a panther in Florida everglades. Interesting scenes with fine photography. Family and children.

LE BOLERO > >

French interpretation of Ravel's "Bolero," very poorly done.

MAN'S BEST FRIEND > >

Edwin C. Hill. Amity.

An exposé of fortune telling racket followed by unrelated scenes of faithful dogs with their histories. Interesting. Family.

MIXING IN MEXICO > >

Screen Attraction Co.

Mutt and Jeff in the arena. Very poor cartoon.

MOVIE MEMORIES > >

Vitaphone.

Old time screen favorites. Interesting for adults.

MR. WIDGET > >

Joe Cook, Jean Lacey. Fox.

Very silly skit of a real estate salesman; full of usual "comedy" conceits. Morally harmless and probably of more appeal for children than for adults.

MOVIE SIDE SHOW > >

Paramount.

Like a side show, freak stunts are executed by daring persons to thrill the audience. A matter of taste. Adults.

PICTORIAL NO. 6 > >

Paramount.

A Robert Bruce production with music by Rubinoff, interpreting different pictures. Family.

PAREE, PAREE > >

Vitaphone.

Dorothy Stone and Bob Hope in songs and dances. Adults.

PALOOKA FROM PADUCAH > >

Buster Keaton. Fox.

A Hill-Billy comedy showing mountaineers taking up boxing as source of income after repeal. Fair for adults.

PICTORIAL NO. 5 > >

Paramount.

Rose culture in Balkans for perfume; interesting. A day with O. Soglow; scenes at Coney Island. Family.

RED REPUBLIC > >

Vagabond Series. Directed by Margaret Bourke-Smith. RKO.

Exceptionally interesting pictures of Dnieper Dam and other scenes with excellent narrative. Family.

RAMBLING AROUND RADIO ROW > >

Pepperpot Series. Vitaphone.

Radio favorites in person. Family.

RURAL ROMEO'S » »

Harry Gribbon. Fox.

Tiresome slapstick comedy about tramp crooner.



SNAPSHOT NO. 2 » »

Columbia.

Movie stars at tennis matches and at fights. Family.



SONG PLUGGER » »

Fox.

Sylvia Froos and Brook Adams in a musical skit. Fair for adults.



TWO LAME DUCKS » »

Fox.

Two amateur hunters get into difficulties. Dull.



TIT FOR TAT » »

Laurel and Hardy. Direction by Charles Rogers. M-G-M.

Laurel and Hardy in a feud with a neighboring shop keeper enjoy much slapstick comedy. Not one of the better efforts of this couple. Family.



THRILL FLASHES » »

Sport Film. Columbia.

Professional dare devils in thrilling stunts. Interesting of the type. Family.



VILLAGE BLACKSMITH » »

Color Novelty. First National.

Very interesting interpretation of Longfellow's poem. Family and children's matinees.

WE AIM TO PLEASE » »

Popeye Cartoon. Paramount.

Slapstick of usual kind. Family.



WILL ROGERS IN IRELAND » »

Amity.

Richard Croker's Estate, Kilarney Lakes, Dublin. Beautiful pictures but not particularly interesting. Family.



WHAT A NIGHT » »

Terrytoon Cartoon. Fox.

A wild night blows an old farmer and his dog out of the window to many adventures. Somewhat scary for small folk. Fair for family.



WHEN MEN FIGHT » »

Columbia.

World famous fighters show methods of training for the sport. Family.



YOUR STARS FOR 1935 » »

"Treasure Chest" Series. Educational. Fox.

Wynn, the astrologer, forecasts for 1935. Adults.



YACHT CLUB BOYS' GARDEN PARTY » »

Paramount.

Not worth recommending.



ZEALAND, HIDDEN PARADISE » »

Fitzpatrick Travelogue. M-G-M.

An apt title for these charming colored views of the Netherlands. All audiences.

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MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES, CALIFORNIA

MARCH 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Films Reviewed in this Issue

After Office Hours
All the King's Horses
Behind the Evidence
The Blue Light
Captain Hurricane
Devil Dogs of the Air
Dog of Flanders
The End of the World
The Good Fairy
The Great Hotel Murder
High School Girl
The Iron Duke
Let's Live Tonight
Life Begins at Forty
The Little Colonel
Love in Bloom
The Mysterious Mr. Wong
The Mystery of Edwin Drood
Night Life of the Gods
One More Spring
The Right to Live
Roberta
Rocky Mountain Mystery
Rumba
The Scarlet Pimpernel
Secret Bride
Shadow of Doubt
Sweet Music
Transatlantic Merry-go-round
Transient Lady
Unfinished Symphony
Vanessa: Her Love Story
West Point of the Air
While the Patient Slept
The Whole Town's Talking
White Cockatoo
The Woman in Red

Films Suitable for Family* Entertainment

All the King's Horses—Very Diverting
Dog of Flanders—Fair
The Iron Duke—Fair
Life Begins at 40—Excellent
The Little Colonel—Good
The Mystery of Edwin Drood—Good
Roberta—Good
The Scarlet Pimpernel—Very Good
Sweet Music—Good
Unfinished Symphony—Excellent
West Point of the Air—Interesting,
though very emotional
The White Cockatoo—Entertaining

▼
The Women's University Club is not previewing serials for the following reasons: This type of chapter film is shown principally at children's matinees where audience age ranges between the ages of two and ten years as a rule. The films have little appeal for more sophisticated groups. The Women's University Club does not believe that weekly junior matinee programs are possible at the present time because of the lack of suitable available material. It also believes that a regular movie habit is unwise to encourage in children under twelve. Because serials undoubtedly are a lure stimulating weekly attendance, we therefore hesitate to report on them, believing that approval of any would seem to violate our policy.

—EDITORS.

THE WOMEN'S UNIVERSITY CLUB
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LOS ANGELES BRANCH

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No. 3

EVALUATING PICTURES FOR CHILDREN

"Do you choose pictures for children on the basis of what they really enjoy or on the basis of what you consider is good for them?" "Are not present day children more advanced and therefore able to enjoy and appreciate more grown up films than you would have enjoyed at their age?" At almost every meeting where there is discussion concerning the "previewing" of pictures for children, someone asks us to answer one or both of these questions.

In answering the first question we must immediately dispose of the fallacy that a child cannot enjoy what is good for him. The fact, born out by the experience of groups studying the subject of motion picture entertainment for children, is that normal children are usually most enthusiastic about the movies that have been recommended by the majority of previewing groups as being not only suitable but of a high degree of artistic and technical excellence. Children are naturally critical, though not analytical, and they like good pictures better than poor ones. They also prefer books and movies that deal with emotions and situations touching upon their own experiences or falling within the realm of their comprehension. The ideal picture for a child is not a "harmless" movie but one which will gratify his natural yearning for beauty and satisfy his normal desire to identify himself with actors whose behavior and psychology he can understand. If a picture fails in these respects it is likely to bore him, and if it portrays false standards it will definitely injure him. In either case is not "good" for him.

In almost any picture there are elements that a child will enjoy; thrills, laughter, beauty, action, all of which give temporary pleasure. A theatre manager listening to the response of a child audience may genuinely believe that he has provided a good program, but if he cares to inquire why the children jump about in their seats, make noisy comments and scamper up and down the aisles, anyone familiar with child psychology will tell him it is because they are bored or overtired. They may not understand the picture, it may not be good enough to hold their continued interest or it may be too stimulating, and their nervous systems rebel at the tension.

As for the question of what is or is not beyond the comprehension of our modern children, we can only answer that, although these children on the whole may be more familiar with the existence of crime, broken homes, drunkenness and other sad facts of life than we were, their emotional responses and their nervous systems are no more ready to receive the stimulus of adult problems than ours were at their age.

A child may accept mentally and seemingly digest a problem far too complicated for his unstable emotions to cope with. For example, a man who had taken his eight-year-old daughter to "The Lives of a Bengal Lancer" was pleased that the child had reacted violently to the way the soldiers were treated, and he proudly recounted her aversion to the whole idea of war, saying that the picture had therefore had a good effect upon her. He might justly

be gratified that his child had the superior intelligence to think things out for herself and to see deeper into the picture than its story of adventure. However, what he may not have realized was that the picture had started a whole train of unhappy thoughts in the mind of his little girl. He had been a soldier in the British army during the war, and his daughter thought of the fictitious character in terms of her own father and no doubt suffered on his account to see the unhappiness of the young subaltern in the picture.

If parents explain and talk over such problems with their children they mitigate the danger of emotional disturbances, but clinics are crowded with children who are there for no other reason than that they have been exposed too young to the devastating influence of unhappy experiences that in one way or another have destroyed their sense of security.

We believe it is essential that a child should see only those movies that are suited to his emotional as well as to his mental age. Movies for children should be artistically and technically good, free from sentimentality, from warped psychology, from characters who may be glamorous but who are ethically undesirable, and from situations the true significance of which a child has not the experience to evaluate.

D. J. C.

EDITORIAL COMMENT

With the permission of Mrs. Leo B. Hedges, California State Chairman of Motion Pictures, P.-T. A., we are permitted to quote from a survey made with the cooperation of the teachers of the John C. Fremont High School and the Association of Parents and Teachers. We regret very much that lack of space makes it impossible to print the entire report. It is, in our opinion, interesting and illuminating. The foreword, quoted from Carl Millikan, Secretary of Motion Picture Producers and Distributors of America, gives it added significance. He says: "For every man and woman who reads a good book a week, a hundred go to the motion picture theatre. For every one who goes to a concert or to an opera, 10,000 go to the movies. For every one who has access to good paintings and good sculpture, probably 100,000 go to the movies."

A Survey of the Motion Picture Habits of the Pupils of John C. Fremont High School, Los Angeles

1. Which of the following types of pictures do you like the best? (Numbers in order of your preference.)

	Girls	Boys
Musical	1st	3rd
Mystery	2nd	1st
Comedy	3rd	2nd

3. Do you like double feature programs?

	Girls	Boys	Total
Yes	1371	1414	2785
No	162	123	285

6. Do you care for prologues or vaudeville acts on a motion picture program?

	Girls	Boys	Total
Yes	1342	1125	2467
No	293	420	713

7. How do you select the picture you see?

	Girls	Boys	Total
Through advertising	389	374	763
Through reviews	699	638	1337
Because of actor or actress.....	809	664	1473
By means of a friend's recommendation.....	413	408	821
Because of the title.....	441	281	722

8. Would you value the opinion of trained high school reviewers (reporters) in regard to the worth of picture?

	Girls	Boys	Total
Yes	1028	860	1888
No	406	552	958

Would you make use of a file of information in our school library concerning pictures to be shown in the neighborhood theatres?

	Girls	Boys	Total
Yes	926	989	1915
No	475	409	884

10. Do you go often to the early program? To the later show?

	Girls	Boys	Total
Early	1173	1049	2222
Late	340	448	788

11. What night or nights do you go oftenest? Number in order (1, 2, 3, etc.)

	Girls	Boys
Monday.....	6th	5th
Tuesday.....	7th	7th
Wednesday.....	4th	4th
Thursday.....	3rd	3rd
Friday.....	1st	1st
Saturday.....	2nd	2nd
Sunday.....	5th	6th

12. Would you like to have a high school night at the neighboring theatre for which the pupils could help choose the pictures that are worthwhile to see?

	Girls	Boys	Total
Yes	1295	1200	2495
No	151	244	395

13. If there were a Family Night at your neighboring theatre, would you like to go with your parents?

	Girls	Boys	Total
Yes	874	760	1634
No	550	601	1151

WHY

YES

"They can tell whether it's the right kind of picture to see"
 "They would pay my way"
 "Like to go with them"
 "Only way I'm allowed to go"
 "So seldom family gets to go together"
 "I am safer"
 "My friends could meet my parents and their parents"
 "They explain what I don't understand"
 "If they would go"
 "To cooperate with them and show them you enjoy their company"
 "Would like parents to enjoy it"
 "I can stay later"
 "Would give me more time with mother"

"Smaller children would not cut up so"
 "I wouldn't have to walk home"
 "Brings you closer together"
 "Parents need recreation"
 "I wouldn't have to tell them about it when I get home"
 "It makes family discussion and conversation"
 "I like same pictures"
 "Parents like going with children"
 "Another chance to see a picture"
 "We could all be together"
 "Don't like to go alone"
 "Not ashamed to be seen with them"
 "Don't like to stay home alone"
 "Get better seats"

NO

"Parents don't attend"
 "Don't like same kind of pictures"
 "Don't enjoy their company"
 "If they don't like the picture they make it uncomfortable for me"
 "Rather go with friends"
 "Don't agree on where to sit"
 "Too many children running around"
 "They won't let me have fun"
 "Like to go by myself"
 "I'd have to stay home with baby"
 "They like to leave before I do"
 "Parents are foreigners and don't understand what pictures are about"
 18. Could you suggest improvements that the houses?

"Pictures would be too old-fashioned"
 "Folks talk too much"
 "Mother's too restless"
 "Rather go with boy friend"
 "They haven't any sense of humor"
 "Some pictures are embarrassing"
 "Parents are always explaining sets to me"
 "Only time I can escape parents"
 "Too many in the family"
 "Too dull"
 "Mother laughs too much"
 "Have a step-father"
 "Parents are too particular"
 "Couldn't go any place afterward"
 management could make in motion picture

	Girls	Boys	Total
Yes	692	788	1480
No	564	510	1074

WHAT?

"Better ventilation"	"Prevent petting and necking"
"Keep kids quiet"	"Better screen"
"Better sound apparatus"	"More pictures for younger people"
"Clean up"	"Shorter programs"
"No smoking"	"No eating in show"
"Better seats and cleaner"	"Special matinees for kids"
"Newer and better pictures"	"More space between rows of seats"
"Better usher service"	"Better and cleaner rest rooms"
"Less light"	"Have good pictures when they are advertised"
"Less trailers and advertising of coming events"	"Better combinations of pictures"
"Clock"	"Don't sell tickets when there are no seats"
"Don't allow rowdyism"	"Start on time"
"Lower prices"	"Have a suggestion box in the lobby"
"Better drinking fountains"	

22. What are some of the things you think should be left out of motion pictures?

"Too much love"	"Suggestive scenes"
"Drinking"	"Smoking"
"Slang"	"Illegitimate births—children"
"Cursing and profanity"	"Fake scenes—Impossible scenes"
"Raw jokes—vulgarity"	"Deaths"
"Sex"	"Clever robberies"
"Murders"	"Nudists"
"Indecent dress"	"Overacting"
"War"	"Too much wealth and show"
"Mush"	"Hero stuff"
"Failure to punish wrong doers"	"Mae West"
"Too much dialogue and sound"	"Greta Garbo"
"Crime—its glorification"	"Gambling"
"Gruesome scenes"	"Gangsters"

25. Do motion pictures influence you in any particular way?

	Girls	Boys	Total
Yes	608	673	1281
No	620	695	1315

WHAT?

"Ideas for working"	"New expressions"
"Ways of the world"	"Broader view of things"
"Cause me to be ambitious"	"Makes me sad or gay"
"Songs and dances"	"What makes boys like girls"
"Household furnishings"	"I try to imitate people on the screen"
"Manners"	"Speech"
"Hair"	"Crime never pays"
"Clothes"	"Morals"
"Dialects"	"Knowledge of industry and vocations"
"Ideas of life"	"Desire to travel"
"Styles"	"Disgust"
"Standards of living"	"Makes me want to act"
"Makeup"	"Makes me want to be a director"
"Home life"	

26. Is the motion picture your main source of recreation?

	Girls	Boys	Total
Yes	372	267	639
No	1136	1104	2240

FEATURE FILMS

AFTER OFFICE HOURS » »

Constance Bennett, Clark Gable, Stuart Erwin, Billie Burke. From a story by Lawrence Stallings and Dale Van Every. Direction by Robert L. Leonard. M-G-M.

A bright city editor solves a sordid murder, but not until the audience delves into a welter of intrigue, scandle and rotten politics with the usual accompaniment of heavy drinking. Clark Gable as the City Editor and Constance Bennett as the society girl in search of a thrill, give rather uninspired and stereotyped performances. Yet their presence in the picture and the sophisticated brittle atmosphere of "High Society" make for a certain type of fast moving entertainment.

Adolescents, 12 to 16

Children, 8 to 12

No; cheap; done in bad taste

No

ALL THE KING'S HORSES » »

Carl Brisson, Mary Ellis, Eugene Pallette, Edward Everett Horton. Direction by Frank Tuttle. Paramount.

Here is a charmingly diverting musical comedy with melodious songs, bewitching dancing and a sparkle and dash to the whole which give it unusual attractiveness. The plot is not new: a mythical kingdom and a Queen who feels that her serious minded husband neglects her for too many Affairs of State. There is the gay, lighthearted subject so like the King in appearance that complications follow and, all is done in excellent taste with much humor and gayety. Carl Brisson has a delightful personality and Mary Ellis is very attractive too, while Eugene Pallette furnishes outstanding comedy in his inimitable manner.

Adolescents, 12 to 16

Children, 8 to 12

Good

Depends on taste

BEHIND THE EVIDENCE » »

Norman Foster, Donald Cook, Sheila Manners, Geneva Mitchell. Direction by Arthur Black. Columbia.

A melodrama concerning the usual alert and ambitious young newspaperman who stumbles upon a gang of hold-up men with whom his girl is innocently involved. His amateur and clumsy detections bring about the gang's capture after an hour fraught with suspense, shootings and fistfights. The plot is silly and improbable; the actors are awkward and conscious with the possible exception of Donald Cook as the suave villain.

Adolescents, 12 to 16

Children, 8 to 12

No

No

THE BLUE LIGHT » »

Leni Riefenstahl, Bela Balcaz, and the native villagers of Santa Maria at the base of Mt. Cristallo in the Italian Dolomites. Co-operatively produced and directed by Leni Riefenstahl, Bela Balcaz and John Schneeberger. Gil Boag.

In this pictorial gem a simple folk legend of the people of the tiny mountain village of Santa Maria is superimposed upon a background of such overpowering beauty that it will leave a lasting impression on the minds of all who see it. The legend centers about the hypnotic influence of a blue light seen at each full moon on the top of a mountain in the Italian Dolomites. Young men of the village are lured to their death, and the natives attribute the tragedies to the influence of a mountain girl whom they call a witch. The weird and sinister mood of the whole picture is enhanced by amazing types of villagers whose lives are controlled by superstition. It is probably too long and too heavy to draw the general public.

Adolescents, 12 to 16

Children, 8 to 12

Too heavy and slow

No

CAPTAIN HURRICANE » »

James Barton, Helen Westley, Helen Mack, Douglas Walton. From a story by Sara Ware Bassett. Direction by John Robertson. R-K-O.

For fifteen years *Abbie* refuses to marry *Captain Zenas* because of his vile temper, but when he retires from the sea, she takes her persistent suitor and his two tramp-like cronies under her wing. The virtues of the pictures are negative; it is harmless but tiresome. Neither the characters nor Cape Cod settings ring true to life.

Adolescents, 12 to 16

Children, 8 to 12

Not very interesting

No

DOG OF FLANDERS » »

Frankie Darrow, Helen Parrish, Christian Rub, O. P. Heggie. From the novel by Ouida. Direction by Edward Sloman. R-K-O.

This famous child classic has been altered to soften its tragedy and only the faint pattern of the original remains. Those who loved the book will be disappointed, but it is a happier plot on the whole. It tells the story of a young Flemish boy living alone with his old grandfather and their devoted dog. *Nello's* consuming ambition is to become a painter, and he enters a drawing in a scholarship contest. After disappointments and disillusionment he wins, and faces a future of

fulfillment. As a picture it is slow and a little tedious. Frankie Thomas is not natural or spontaneous, and the plot, with its suggestion of social bitterness and frustration, is a little old fashioned even in its new dress. It is a family picture but not outstanding in entertainment value.

Adolescents, 12 to 16
Fair entertainment

Children, 8 to 12
Fair

DEVIL DOGS OF THE AIR

James Cagney, Pat O'Brien, Margaret Lindsay. Direction Lloyd Bacon. Warner Bros.

Warner Bros., at tremendous cost, and with the cooperation of the United States Government, has made a picture to glorify the air-forces of the marine corps. Magnificent photography of the navy's fighting forces, and shots of air maneuvers are fascinating to watch, but the selection of Jimmy Cagney in his usual fresh and insufferable characterization mars the picture in no small degree. The plot is thin and familiar, telling the oft told tale of rivals in work and love. Jimmy Cagney is the skilled flyer whose insolence and crudity become unbearable to the audience as well as to the characters of the story and add nothing to naval prestige.

Adolescents, 12 to 16
Hero undesirable type
but picture interesting technically

Children, 8 to 12
Mature

THE END OF THE WORLD

Victor Francen. Direction by Doctor V. Ivanoff. Gil Boag, in association with On World Pictures, Inc.

This is an amazing picture the purpose of which is propaganda for world peace, the brotherhood of man. It tells of what would happen if a gigantic comet menaced the entire world and shows the reactions of all classes and kinds of people during what they believe to be their last days of life. When the comet is deflected after creating devastation and havoc, the scientists of the world convene under the leadership of *Dr. Novalie* and in his words we are given the message of the picture. He urges the scientists to work together for the rebuilding of the world upon a new foundation of peace and understanding. The picture is well directed and some of the photography is remarkable.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No

THE GOOD FAIRY

Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen, Allen Hale, Beulah Bondi. From the play by Ferenc Molnar, Preston Sturgis. Direction by William Wyler. Universal.

If we miss the cynical sophistication of the play in this film version, it is without regret, for "The Good Fairy" has emerged as a deliciously frothy comedy which keeps the audience alert and convulsed throughout its length. *Luisa Ginglebush* is as fantastic as her name. She is an orphan, released from a Budapest asylum to work as an usherette in a motion picture theatre. Her ambition to do a good deed every day leads her into a most astonishing sequence of events and into dangers which her wholesome naïveté does not recognize, though it protects her like armor. It is hilariously funny; the lines are brilliant, the acting inspired and the direction swift and tasteful. It is one comedy not to be missed by those seeking the unusual in story and talent.

Adolescents, 12 to 16
Mature: May bore

Children, 8 to 12
Too mature to appreciate

THE GREAT HOTEL MURDER

Edmund Lowe, Victor McLaglen, Rosemary Ames, Mary Carlisle. From a story by Vincent Starrett. Direction by Eugene Ford. Fox.

Apparently we like our screen murders with a laugh. At any rate the current model of movie-detective must be dashing, quick-witted and well-supplied with snappy remarks. Edmund Lowe fills this role while McLaglen plays his foil as the stupid hotel detective. With almost everyone in sight suspected of the murder, the author of the play still manages to keep the dénouement a satisfactory surprise. Those who enjoy mystery dramas will find this fair entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
No

HIGH SCHOOL GIRL

Helen McKeller, Noel Warwick, Carlyle Moore. Direction by Crane Wilbur. Bryan Fox Production.

This story of a high school girl who is seduced by a fellow schoolmate cannot be classed among the successful propaganda pictures. The characters are hackneyed types, mere personifications of certain virtues and vices without the individuality or human qualities which can win from an audience the sympathy which should be the keynote of such a production. It lacks imagination or skill in writing, and is crudely acted and directed.

Its moral is so obvious that one derives from it only the uncomfortable boredom which results from a trite idea unskilfully portrayed.

Adolescents, 12 to 16

Banal and dull

Children, 8 to 12

No

THE IRON DUKE

George Arliss. Scenario by R. M. Harwood. Direction by Victor Saville. Gaumont-British.

George Arliss has so large a following on stage and screen that we hesitate to pronounce his latest British release dull, but at best it is disappointing. Mr. Arliss is Mr. Arliss again in a handsomely mounted story of that period in English history depicting the escape of Napoleon from Elba and the consequent breaking up of the congress at Vienna. It carries us through the battle of Waterloo, the congress at Paris and the restoration of the Bourbons to the French throne, the shooting of Marshal Ney and Wellington's appearance before the House of Lords to defend his good name. But at no time does Mr. Arliss become the romantic Duke of Wellington, and it is difficult for us to imagine him in an episode which needs explanation to a country at large. It is serious and heavy and will prove interesting if not particularly entertaining as a new vehicle for Mr. Arliss' histrionic ability.

Adolescents, 12 to 16

If it interests

Children, 8 to 12

No interest

LET'S LIVE TONIGHT

Tullio Carminati, Lillian Harvey, Hugh Williams. Story by Bradley King, adapted by Gene Markey. Direction by Victor Schertzinger. Columbia.

A cloyingly saccharine tale of brotherly chivalry, etc., etc. The two are in love with the same girl. The elder, dissipated sophisticate, has all the charm while the younger idealistic, hardworking soul gets only the knocks in life. It is, of course, very light, but it is so transparent and sentimental that it lacks real interest in spite of pleasant music.

Adolescents, 12 to 16

No

Children, 8 to 12

No

LIVING ON VELVET

Kay Francis, George Brent, Warren William. Direction by A. Frank Borzage. Warner Bros.

Thinner and more trivial than its poorest predecessor is this new vehicle for Kay Francis. Like a bolt of lightning, love strikes our hero and heroine when their eyes meet for the first time. He is a gentle though untractable lunatic whose manias are reckless flying,

being quaintly rude to everyone he meets and spending more money than he has. She is a romantic soul who yearns to help her beloved face the world "as it is." After their marriage they wrangle in a well bred manner but the cause seems lost until Mr. Brent bumps his head in an automobile accident. The picture fades on a note of whimsy as the lovers talk meaningful nothings on a park bench.

Adolescents, 12 to 16

Silly and false

Children, 8 to 12

No

LOVE IN BLOOM

Gracie Allen, George Burns, Dixie Lee, Joe Morrison. Direction by Elliott Nugent. Paramount.

"My Heart Is an Open Book" is the theme song for this very poor musical romance. Inane dialogue between Burns and Allen is interposed at intervals to relieve what otherwise could have become a tragic story. A naive boy composer, stranded while making an assault upon New York publishers, joins forces with a girl, also stranded, who has left a carnival to find a job as a chorus girl. The standards of conduct portrayed are somewhat tarnished, the story is cheaply sentimental and the dialogue is often vulgar. Burns and Allen as carnival attachés may furnish entertainment for their followers.

Adolescents, 12 to 16

Unsuitable

Children, 8 to 12

No

LIFE BEGINS AT 40

Will Rogers, Richard Cromwell, George Barbier, Rochelle Hudson, Jane Darwell, Slim Summerville, Sterling Holloway. Direction by George Marshall. Fox.

In this picture Will Rogers plays the part of a small town newspaper owner whose homely and honest philosophy endears him to the townspeople and enables him to bring happiness and vindication to a young man who has been falsely imprisoned. The picture is a charming, gentle comedy with touches of genuine humor and clever but kindly irony. It contributes another welcome addition to the gallery of lovable portraits by Will Rogers.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

THE LITTLE COLONEL

Shirley Temple, Lionel Barrymore, Evelyn Venable, John Lodge, Bill Robinson. From the stories by Annie Fellows Johnson. Direction by David Butler. Fox.

If you are an adult it depends a good deal upon your own remembrance of the "Little Colonel" stories whether you will appreciate

their interpretation on the screen. And if you are a "young modern" you will probably judge it more as a vehicle for charming little Shirley Temple whom we are sure you enjoy. We believe that you will not object to the plot's being a little sentimental and melodramatic because it gives Shirley a role suited to her. It is a story of the antagonism between the North and South still existing after the Civil war. Shirley is the little girl whose mother married a northern soldier and caused family discord. The child brings harmony again because of her sweet and lovable self. The settings and scenery are beautiful. Bill Robinson and the cunning little colored children are lots of fun, and the color sequence at the end is like a lovely page from a story book.

Adolescents, 12 to 16
Good

Children, 8 to 12
Excellent

THE MYSTERIOUS MR. WONG » »

Bela Lugosi, Wallace Ford, Arline Judge.
Direction by William Nigh. Novel by Harry S. Keeler. Monogram.

Upon the adventures of *Mr. Wong*, who believes the legend that great power will come to the person who possesses all twelve of the gold coins bestowed upon friends by the dying Confucius, this picture is based. It begins as a thriller, with an excellent mixture of mystery and humor. The suspense is well sustained during the first half, then the action becomes so melodramatic with murder and miraculous escapes that credulity is stretched past the point of interest. While not intended for an audience with discriminating taste, the picture may prove entertaining for those who like sinister settings in a mysterious Chinatown atmosphere.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

THE MYSTERY OF EDWIN DROOD » »

Claude Rains, Douglass Montgomery, Heather Angel, David Manners. From the novel by Charles Dickens. Direction by Stuart Walker. Universal.

Ever since Charles Dickens died, writers have been trying to achieve a fitting solution for his unfinished mystery of Edwin Drood and the goal is not in sight. The film dénouement is obvious and devices are used which would scarcely have been chosen by the novelist. Nevertheless in other fields the picture is very good Dickens. The characters are sharply drawn, almost to the point of caricature; there is a strong flavor of nineteenth century England; the very weather is important in influencing the moods and decisions of the people. In addition the cast has been

remarkably well chosen, from Heather Angel, Douglass Montgomery and Claude Rains, (who gives us a fascinating, half-crazed Jasper), through all the lesser personages to the little boy who stones the sexton. While it is not a big picture in comparison with David Copperfield, it deserves a good nook in the film library of Dickens.

Adolescents, 12 to 16
Good

Children, 8 to 12
Too gruesome at times

NIGHT LIFE OF THE GODS » »

Richard Carle, Marda Deering, George Hassell, Alen Mowbray, Florine McKinney and Gilbert Emery. From the novel by Thorne Smith. Direction by Lowell Sherman. Universal.

A piece of extravagant, brightly imaginative nonsense, the film relates the adventures of a scientist who invents a magic ray to transform marble into human flesh and thereupon goes on a toot with the gardner's daughter and all the gods of Olympus. The conception is undoubtedly original and has the promise of hilarious satire which is sometimes justified by clever dialogue and stagecraft. However, it soon descends to slapstick and vulgarity and ends with the stale explanation that all the mad escapades are merely figments of a dream.

Adolescents, 12 to 16
No

Children, 8 to 12
No

ONE MORE SPRING » »

Janet Gaynor, Warner Baxter, Walter King. Book by Robert Nathan. Direction by Henry King. Fox.

It is frequently true that a finely conceived literary gem is not successful as a picture. In fact it is more difficult to translate such a book into cinematic form. "One More Spring" by Robert Nathan is an example. Hardly a novel—rather an essay, in fictional form, a witty, biting, satire of the depression as it affected different types of individuals, its essence has not been caught in the motion picture. The preposterous irony of the book was impossible to translate to the screen and the adaptation tells a slow moving tale of three men and a girl who find shelter and a precarious existence throughout a long winter until spring brings promise of happier days. It may appeal to those unfamiliar with the book as a pleasant, amusing comedy.

Adolescents, 12 to 16
Little interest

Children, 8 to 12
No interest

ROBERTA » »

Irene Dunne, Fred Astaire, Ginger Rogers.
Original play by Jerome Kern and Otto Harbach. Direction by William Seiter.
R-K-O.

This musical comedy starring the dance team of Ginger Rogers and Fred Astaire, while not so good as "Gay Divorcée," is gay, glamorous and tuneful. The settings include a Paris café and the salon of a famous modiste where a gorgeous fashion show is given. The plot is less sophisticated than that of many musical comedies and the humor is not dependent on vulgarity.

Adolescents, 12 to 16
Good

Children, 8 to 12
Little interest

ROCKY MOUNTAIN MYSTERY » »

Randolph Scott, Mrs. Leslie Carter, "Chic" Sale, Ann Sheridan. From "Golden Dreams" by Zane Grey. Direction by Charles Barton. Paramount.

A mysterious black rider attempts to gain possession of a radium mine by murdering all the heirs of the owner in a revolting fashion. "Chic" Sale impersonates the pottering old sheriff who can not cope with the situation until an energetic and heroic young engineer arrives on the scene to solve the crimes and rescue the lady fair. Sale's characterization is good but so realistic that he actually becomes distasteful. The picture has as many thrills as an old time melodrama, is equally far-fetched and more gruesome.

Adolescents, 12 to 16
No

Children, 8 to 12
Decidedly not

RUMBA » »

George Raft, Carole Lombard, Lynne Overman, Margo, Monroe Owsley. Direction by Marion Gering. Paramount.

In this melodramatic, and exceedingly distasteful, musical extravaganza, George Raft impersonates a lowbred cabaret dancer in Havana. Through peculiar and improbable circumstances the spoiled heiress of many millions meets him, is infatuated with him and becomes his dancing partner. Though he behaves dispicably to her she seems to thrive on insults, and the picture ends with the course of true love running smooth. The whole idea is repugnant in the extreme. It is based on false standards, unconventionality and sordid motives, and the glamorous personality of the heroine, the good acting and the smooth direction, only add to the demoralizing influence of the production.

Adolescents, 12 to 16
Impossible

Children, 8 to 12
Impossible

THE RIGHT TO LIVE » »

Josephine Hutchinson, George Brent, Colin Clive, Peggy Wood, Henrietta Crosman, C. Aubrey Smith. Direction by William Keighley. Warner Bros.

A drawing room drama of weak plot and dubious moral, redeemed only by the exceptionally capable acting of everyone in the cast. The story concerns two brothers who are devoted to each other. When one of them is crippled in an airplane accident, he appoints his handsome brother to provide his wife with the night life and gay company which he feels is due her youth and beauty. This precipitates the obvious situation. Evidently intended as a vehicle for the legitimate stage, the picture is made entirely of dialogue over a psychological situation. It is fair entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE SCARLET PIMPERNEL » »

Leslie Howard, Merle Oberon, Nigel Bruce. Produced by Alexander Korda—London Films, Ltd. From the novel by Baroness Orczy. United Artists.

Against the exciting, dramatic background of the French Revolution, a band of English conspirators, led by a clever and charming daredevil, cheat the Republic of some of its most distinguished victims. It is an absorbing commentary on manners and morals of the time placed in a romantically satisfying atmosphere. Those who have read the book will find that the plot has been followed with unusual fidelity, and, though done in a leisurely manner, it moves with admirable coherence and cumulative interest. The characters succeed in making the French Revolution live again in all its crude bloodiness, its wasteful cruelty, its extravagance and its redeeming qualities of hope and faith. The thought of how much of real value was thoughtlessly and savagely destroyed through indiscriminate mob action and mass emotion is one that is worth broadcasting through the modern world. The whole is a vivid and exciting dramatic experience.

Adolescents, 12 to 16
Very good

Children, 8 to 12
Too exciting

SWEET MUSIC » »

Rudy Vallee, Ann Dvorak, Helen Morgan, Alice White, Ned Sparks, Joseph Cawthorn. Direction by Alfred Green. Warner Bros.

A romantic musical comedy featuring the music of Rudy Vallee and his orchestra and the dancing of Ann Dvorak. The setting is a radio broadcasting station and the sketchy plot, gently burlesquing advertising and the

publicity stunts, is concerned with the professional rivalry of the two entertainers. It is light, pleasant entertainment, full of laughs and catchy tunes and should have popular appeal.

Adolescents, 12 to 16
Good—girls especially

Children, 8 to 12
If it interests

SECRET BRIDE » »

Barbara Stanwyck, Warren Williams, Glenda Farrell. Direction by William Dieterle. Warner Bros.

Dealing in political intrigue, murder and suicide this is heavy emotional fare, but it is well enough done and sufficiently convincing in motivation to be interesting. Since the "Secret Bride" is the daughter of a governor, her marriage to the Attorney General must not be divulged for fear of political complications. Interest is sustained through restrained direction and excellent portrayals of sinister types.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No

SHADOW OF DOUBT » »

Ricardo Cortez, Virginia Bruce, Constance Collier. Direction by George B. Seitz. M-G-M.

An eccentric old lady emerges from seclusion to solve several murder mysteries and bring about the marriage of her nephew and his movie star fiancée. Night clubs, a dissolute man about town, and unconventional behavior on the part of the young actress classify the picture as sophisticated entertainment. The character of *Aunt Melissa* is all that will be remembered by those who have patronized the production, for although acting and direction are capable the plot offers little originality.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

TRANSIENT LADY » »

Gene Raymond, Henry Hull, Frances Drake. From a story by Octovius Roy Cohen. Direction by Eddie Buzzell. Universal.

Into a sleepy southern village comes a disturbing factor in the person of a beautiful roller-skating professional, the "Transient Lady." She and her male partners open a skating rink where a brawl occurs that leads to mob violence, dirty politics, and bitter class hatred. The picture is highly emotional, melodramatic and exceedingly unpleasant though it has moments of dramatic artistry and some excellent photography. The plot seems in-

consistent, especially the love story, and the whole thing is very confusing.

Adolescents, 12 to 16
No

Children, 8 to 12
Absolutely no

TRANSATLANTIC MERRY-GO-ROUND »

Gene Raymond, Nancy Carroll, Sidney Black, Ralph Morgan, Jack Benny. Direction by Benjamin Stoloff. United Artists.

A mystery-melodrama on board a luxurious ocean liner in which a police commissioner on a vacation finds it necessary to unravel the involved threads of crime of almost every possible character. The cast is excellent and direction is skilful. There is music and dance and comedy, but after all is over clearer vision recognizes the vicious people with whom we have been sojourning for an hour or more.

Adolescents, 12 to 16
No

Children, 8 to 12
No

UNFINISHED SYMPHONY » »

Marta Eggerth, Hans Jaray, Helen Chandler, Cecil Humphreys. Directed by Willy Forst. Gaumont-British.

Scenic perfection, a lovely musical score and the idyllic romance of young Franz Schubert and a girl from whom he was tragically parted are exquisitely blended in this touching story of the great composer's youthful disappointments and ambitions. The explanation of why the "Unfinished Symphony" was never completed sheds a tenderly romantic light on that favorite masterpiece and provides the *raison d'être* for the picture.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Mature

VANESSA: HER LOVE STORY » »

Helen Hays, Robert Montgomery, Otto Kruger, May Robson. From the novel by Hugh Walpole; adaption by Lenore Coffee. Direction by William K. Howard. M-G-M.

Hugh Walpole's distinguished novel has been so widely read that it is impossible to judge the picture version without bias. The interpretation of the Code has forced alteration of the plot with the result that much of the force of the original and the deeper significance of the character studies involved are lost. It is, however, a thoughtful drama of thwarted love. The large and prosperous *Herries* family take an exaggerated interest in the romance of two of its younger members, *Vanessa* and *Benji*, and its attitude complicates the situation disastrously. The theme is placed against the colorful, dignified background of England toward the end of the reign of Queen Victoria. The characteri-

zations are satisfying, and the director has been successful in maintaining an atmosphere of understanding and good taste throughout. It is not a picture which will appeal to youthful audiences but it has interest for mature ones.

Adolescents, 12 to 16
No interest

Children, 8 to 12
No; too mature

WHILE THE PATIENT SLEPT

Guy Kibbe, Aline MacMahon, Lyle Talbot, Patricia Ellis. Direction by Warner Bros.

A mystery murder story so like innumerable others that it barely rouses any interest in finding out who *did* kill the two men that were shot on a rainy night while eight or ten people waited for the death of the old gentleman. There is a green elephant in which an important paper is concealed, with trouble always following its disappearance; there is the same dreary questioning of every one in the house with suspicion falling on each, and the same jumping and dashing around before the mystery is solved.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

THE WHOLE TOWN'S TALKING

Edward C. Robinson, Jean Arthur, Arthur Hohl, Wallace Ford, Arthur Byron, Donald Meek. Direction by John Ford. Columbia.

Edward G. Robinson in a dual role is the particular drawing card in this gangster melodrama. *Jones*, a timid, obsequious office clerk, is the exact double of a criminal who is No. 1 public enemy of the hour. Complications develop through mistaken identity and the circumstance that *Jones* falls into the power of his double. Mr. Robinson's two impersonations are most interesting in their contrasting types. The fact that *Jones'* eventual triumph is psychologically implausible somewhat weakens the effect of the good acting, but the picture is nevertheless full of interest and excitement.

Adolescents, 12 to 16
No

Children, 8 to 12
No

WHITE COCKATOO

Jean Muir, Ricardo Cortez. Directed by Alan Crosland. Warner Brothers.

This murder mystery is better cast and better set than the average. The plot has to do with the establishment of an heiress' claim to a fortune and various attempts of unknown villains to prevent her from obtaining her inheritance. A beautiful white cockatoo plays

a part in the solving of a murder. Scenes of a french chateau add a convincing bit of foreign atmosphere.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
No

THE WOMAN IN RED

Barbara Stanwyck, Vivian Tobin, Gene Raymond. Direction by Robert Florey. Warner Bros.

Social snobbery is shown in its ugliest form in order to give our heroine, Barbara Stanwyck, a chance to suffer nobly through a feature length film and emerge with a husband's love and confidence, at least, as recompense. It is not a pleasant tale and leaves the spectator somewhat depressed in having spent the time in such ungracious company.

Adolescents, 12 to 16
By no means

Children, 8 to 12
No

WEST POINT OF THE AIR

Wallace Beery, Robert Young, Lewis Stone. Original story by John Monk Saunders. Direction by Richard Rosson. M-G-M.

This is a tremendously interesting picture from the standpoint of aviation and the training of army aviators. It gives the background of early days in flying and progresses to an army flying school with the most up-to-date equipment for the teaching of aviation. It shows in thrilling detail the progress of an aviator's training from the moment of his arrival at the school until he takes his final tests in individual piloting in the most exciting air manoeuvres. Obedience, esprit de corps, clean living and all angles of army discipline are stressed. For the sake of romance the picture is weakened by the introduction of the hero's love affair with a woman of questionable morals who nearly succeeds in ruining his career. It is also a matter of regret that the hero is a fresh, cock-sure, conceited and objectionable young man who has nothing to recommend him but a final come back after he has endangered the lives and happiness of his father and friends and narrowly missed entirely disgracing himself. The story descends at moments to maudlin sentimentality but on the whole the good points of the production balance its weaknesses. We believe the picture is worthy of recommendation for its interest as a thrilling exposition of the technique of flying.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Far too tense and emotional

SHORT SUBJECTS

BURIED LOOT. M-G-M. Crime Doesn't Pay Series. Designed to show the futility of crime. A supposedly authentic police record of a young man who stole a sum of money but who was foiled by the police in all his plans to use the loot and finally imprisoned for a long term. Interesting and well acted. Family.

ONE RUN ELMER. Buster Keaton Educational. Fox. Very poor slapstick comedy.

HORSE COLLARS. Columbia. Three Stooges. Hopelessly poor slapstick comedy of the pie throwing variety.

BENEATH CORAL SEAS. Color Novelty. Principal Pictures. Extraordinarily beautiful and well presented picture of undersea life. The colors are exquisite. A treat for all ages.

MEDBURY IN HOLLYWOOD. Travel. Columbia. Sight seeing tour of Hollywood and vicinity. Poorly chosen subjects. Boring. **TOPICS NO. 3.** R-K-O. Under sea views. Also New York from colonial days to the modern city and its imaginary future. Good family film.

GOOFY MOVIES NO. 10. Pete Smith. M-G-M. Fair family entertainment.

DUMB BELL LETTERS 12. R-K-O. Another in the series of authentic but absurd letters. Fair but no longer a novelty.

FIX'ER UPPERS. Laurel and Hardy. M-G-M. Slapstick comedy with a poor story. Unsuitable for family.

FAKERS OF THE EAST. Vagabond Travelogue. R-K-O. Authentic pictures of East Indian tricksters. An entertaining film.

BUDDY'S THEATRE. Looney Tune. Vitaphone. Cartoon, burlesque on theatre business. Fair, family.

SONGWRITERS OF THE GAY NINETIES. Paramount. A testimonial dinner where the composers and favorite songs are honored. Entertaining. Family.

MR. AND MRS. IS THE NAME. Merrie Melody Cartoon. Vitaphone. Amusing tale of mermaids, the action accompanied by popular tune of the title. Family.

THREE LITTLE PIGSKINS. Three Stooges. Columbia. Pointless slapstick with football as motif. Poor.

SONGS OF ERIN. Amity. Old Irish songs; settings mediocre. Fair. Family.

THIS BAND AGE. Ted Fio Rito. R-K-O. Excellent musical short, illustrating instruments and having a story continuity. Good. Family.

NO CONTEST. Ruth Etting. Vitaphone. Musical number including ballet numbers. Good. Family.

JUNGLE ANTICS. A delightful film showing odd little creatures of the animal kingdom—real comedians as entertainers. Especially recommended for children as well as adults.

MICKEY'S MAN FRIDAY. Walt Disney Cartoon. U. A. Mickey's inventive ability saves him and "Friday" from cannibals. Good fun.

CITY OF WAX. Educational-Fox. Excellent and unusual camera studies of bees and their life-cycle.

WHEN THE CAT'S AWAY. M-G-M. Excellent color cartoon in which the mice get the best of it when the cat leaves home. Good, family and children.

SUNSHINE MAKERS. Color cartoon. R-K-O. Cheerie elves make sunshine with which to paint out the gloom of their grouchy neighbors. Amusing for family and all ages.

BE KIND TO ANIMALS. Popeye. Paramount. Popeye goes to the rescue of a maltreated horse. Fairly amusing for family.

REMEMBER THE ALAMO. Vitaphone. Historical incidents, and pictures of West Point and Annapolis. Not very well explained. Fair for family.

PARROTSVILLE OLD FOLKS. Color Cartoon. R-K-O. Cleverly drawn though rather dull picture. Parrots visit the old folks home. Family.

VAUDEVILLE NO. 2. Pepperpot. Vitaphone. Variety of vaudeville, trained dogs, dancers, clown orchestra, etc. Some fairly good, others poor and all poorly photographed. Fair for family.

MOVIELAND REVIEW. Pepper Pot. Vitaphone. A trip through the studios, cutting rooms and back stage. Interesting for family.

SONG OF THE BIRDS. Color Classic. Paramount. Delightful story of little bird learning to fly. A naughty boy shoots him but he revives in time to make a happy ending. The naughty boy sees his wickedness and resolves never to harm a bird. Very appealing for family and all ages.

BUDDY OF THE LEGION. Cartoon Vitaphone. *Buddy* working in a book shop falls asleep and dreams he is a legionnaire. Fairly entertaining for family.

PHAROAH LAND. R-K-O. A travel picture of Egypt with explanatory dialogue by the "Easy Aces" who are supposed to be in

the audience. Interesting and amusing for family and all ages.

ONE TOO MANY. Leon Errol. Columbia. Stupid story of husband who stays down town to drink. Vulgar and boring slapstick. Adults only.

PARAMOUNT PICTORIAL NO. 8. Paramount. Variety of entertainment, travel, music and dancing. Fair for family.

MEDBURY AT COUNTY FAIR. Columbia. Sight seeing at a county fair. Not very interesting.

FELINE ATHLETES. Paramount. A Grantland Rice Sportlight Review. Animal

trainers and performing lions, tigers, etc. Very good for family.

THE VALIANT TAILOR. Allied. Stupid color cartoon. A tailor patches the king's trousers. Not recommended.

WINDY. M-G-M. Chic Sale Oddity. Character study of old prospector who is beloved by the school children in a western town. A bit too sentimental but very well acted. Family.

COO COO NEWS. Paramount. Absurd parody in news reels. Fair. Adults.

PARDON MY GRIP. Columbia. Styles of wrestling in many countries. Interesting and funny. Family.

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**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

APRIL 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

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When a Man's a Man

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No. 4

HOW TO SELECT MOTION PICTURES

By EDGAR DALE

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If you are a typical high school boy living in a city or village where there is a motion picture theatre, you attended about fifty-four movies last year. Girls attended approximately forty-six. If you had rated these movies each time that you went, giving a rating from zero to 10—zero being "the worst movie I ever saw," 10 "the best," 5 "average"—then the average rating, if you are a boy, was 6.7; if a girl, 7.0. Further, last year you would have rated *It Happened One Night* as the best picture which you saw, and *Alice in Wonderland* as the worst.

These facts were secured last year in a study of the tastes of high school students. During the year the pupils and teachers in several hundred schools were trying to reach one major goal—discrimination in the selection and evaluation of motion pictures. This in turn was divided into three sub-goals: (1) to make high school students conscious of the influence of motion pictures on the lives of children, young people, and adults; (2) to teach high school students how better to select their movies; (3) to increase enjoyment by teaching high school students to see more at the movies.

What's YOUR System?

My space is limited or I could tell you how we worked on each of these three goals. Let me take one of them, however—"how to select your movies"—and suggest how you can increase your enjoyment of motion pictures by

being more discriminating in your attendance. First of all, please fill out the following blank according to the instructions. After you have done this, appoint a committee to tabulate the results. Now you are ready for some good class discussion. I suggest that you go down the list of ways of finding out about a movie. Study the rank that you have given it both as to frequency of use and as to whether it is a good or a poor way.

Item No. 1 on the blank is "I ask my mother." High school students throughout the country gave the following information about the frequency with which they used their mothers as a source of information:

Almost never	61.7%
¼ of the time.....	14.6%
½ of the time.....	7.8%
¾ of the time.....	3.1%
Almost always	12.7%

Why is the mother not frequently used as a source of information about movies? There may be a variety of reasons. Which are they?

(1) Lack of attendance and information on motion pictures. (2) Differing standards of judging motion pictures. (3) Parental disapproval of motion picture attendance. Can anything be done about this situation, or is the low rank of the mother as a source of information merely an indication that you are sufficiently mature to make these judgments without parental guidance?

The same approach can be used, of course, with Item No. 2, "I ask my father." Let's

drop down for further illustration to No. 10, "I look at lists of recommended motion pictures like those published in *Parents' Magazine* and *Educational Screen*." The percentage using this method was as follows:

Almost never	64.6%
$\frac{3}{4}$ of the time.....	16.2%
$\frac{1}{2}$ of the time.....	9.7%

$\frac{3}{4}$ of the time.....	3.8%
Almost always	5.8%

Again you could build a good class discussion around these questions: (1) What are the strengths and weaknesses of these lists of recommended pictures? (2) Are they really impartial? (3) Are they sufficiently concerned with the entertainment value of

MOTION-PICTURE APPRECIATION STUDY

(Prepared by the Bureau of Educational Research, Ohio State University, Columbia)

DIRECTIONS.—Where do you get information about the movies you plan to attend? Below is a list of ways in which you can find out about movies. Look at the first statement. It says, "To get information about a movie I am thinking of attending, I ask my mother." Do you ask your mother? If you almost never ask your mother for information about a movie you are thinking of attending, put a check mark in the first column. If you ask her about $\frac{3}{4}$ of the time you go to the movies, put a check mark in the second column. If you ask her about $\frac{1}{2}$ of the time, put a check mark in the third column. If you ask her about $\frac{1}{4}$ of the time, put a check mark in the fourth column. If you almost always ask her, put a check mark in the fifth column. Now read the next statement and mark it in the same way. Then mark the third statement, and so on until you have marked all the statements.

To get information about a movie I am thinking of attending.	Almost Never	$\frac{3}{4}$ of the Time	$\frac{1}{2}$ of the Time	$\frac{1}{4}$ of the Time	Almost Always
1. I ask my mother					
2. I ask my father					
3. I ask my older sister or brother					
4. I ask my teacher					
5. I ask my friends					
6. I read the advertisements in the newspapers					
7. I read the reviews in the newspapers					
8. I read movie magazines like "Photoplay," "Screenland," etc.					
9. I read other magazines like "Time," "Life," "Liberty," etc.					
10. I look at lists of recommended motion pictures like those published in "Parents' Magazine," "Educational Screen"					
11. I look at the posters on the outside of the theatres					
12. I go to the movies and watch the scenes which advertise movies that will be shown soon					
13. I read the advertisements that are handed to me as I come out of the theatre					
14. I go because I wish to see the movie serial					
15. I just go without finding out anything about the movie beforehand					

Now write here the numbers of the three ways you think are the best.....
Write here the numbers of the three ways you think are the worst.....

motion pictures, or do they overemphasize the possible harm that might come from viewing certain motion pictures? (4) How might these recommending services be improved? At this point you might even frame a letter to be sent to these magazines or others of this type. Such a letter would give the results of your deliberations to the editor.

Let us look now at Item No. 7, "I read the reviews in the newspapers." The figures from the students are as follows:

Almost never	16.7%
1/4 of the time.....	20.9%
1/2 of the time.....	15.0%
3/4 of the time.....	15.8%
Almost always	31.7%

Clearly, there is room for a great deal of shift here, and I am sure that you will find it very profitable and interesting to study these reviews.

A study of reviews discloses two types: one the "blurb" which merely follows a meaningless formula over and over again; and the other, a good review which points out significant phases of photography, direction, settings, cutting, dialogue, or the social value of the film. With a little practice your class will be able to detect a "blurb" review from an honest one nearly every time. Let's try it out. I am going to give a few sentences from both blurbs and reviews of a higher type. Each review will be given a number. Write on a piece of paper which you judge it to be, blurb or honest. The correct answers are given at the end of this article.

1. A very gripping but somber story. It presents with sympathy and understanding the helplessness of the man and woman at the bottom of the social and economic strata. The staging is notably fine; the acting above the average; the appeal very modern.
2. Glorious entertainment—fast, furious fun—daring, diverting delineations—smart, sophisticated settings—an entrancing ensemble swarming and scampering about a mischievous madcap maiden. The peak production of the present season.
3. A ruthless tale of life in the raw—vivid, dramatic, thrilling, tense—a magnificent entertainment you'll never forget. It's the terrific drama of the underworld, vitalized into a wonder film by this famous producer. Vivid! Virile! Realistic!
4. The atmosphere is well sustained in the fine settings; the acting is quietly effective. In following the novel, the play has possibly adopted too much the leisurely motion of a book of many chapters, and the story seems too long in coming to a close. It will, however, linger in the memory when many pictures are forgotten.
5. An entertainment so absorbing that it literally casts a spell over every audience. You'll laugh—you'll cry. The heroine rises to stellar heights and proves her amazing versatility in a role that fits her like a glove.
6. This is probably one of the poorest pictures that has appeared in the last year; it may even be THE poorest. Its so-called humor depends upon a perpetually drunken millionaire and a janitor with a Swedish accent, but their heroic efforts to entertain are fruitless in this creaking relic of the slap-stick era.

7. Here is presented another chain gang plot featuring an escaping criminal. The audience is expected to approve of his escape because of the brutality of the treatment he receives. The picture is immoral, unmoral, and anti-social. The action throughout is exaggerated, and the cruelty is so revolting and horrible that it defeats its purpose.
8. A stirring drama of tangled loves and lives—that holds one spellbound in rapt attention—as the action unfolds a story as true to life as your own romance. It's the romantic story of a dainty, fragile blonde, a mischievous imp of a girl, a lily from the gutter, glorified by a great love; a gamin of the streets whose beauty goes straight to your heart—to fascinate you and hold you—as it did the man she loved.
9. Beauty, drama, witty dialogue, smart settings—and this famous actress in her most finished portrayal of a brilliant woman of the modern world. A vivid, glowing human drama of tangled hearts, and of a woman who scorned to accept love at the cost of another's happiness.
10. This is an exceptionally interesting picture. It is another war story, but is unusual because it deals with the psychology of an aviator, and the undermining power of apparently successful warfare. It creates no enemy attitude, but shows honestly the bitter futility of being forced to kill one's fellow men. The picture would have been more consistent had the final tragedy not been softened by a sentimental ending.

I do not know how well you have succeeded in picking out the honest reviews from the ones which are merely written to influence you to go to the picture. Perhaps in one or two cases there is room for an honest argument. I am sure, however, that if you learn to tell one kind of review from the other, and to demand honest reviews, you are more likely to get them. Study and compare the reviews which appear in *Time*, *Liberty*, *Judge*, *Life*, *Fanfare*, *Fair*, the *New Republic*, *Parents' Magazine*, the *Educational Screen*, and others.

Thus far I have dealt only with selection of pictures based on your present standards for motion pictures. But are these standards satisfactory? Could they be improved? Here are some of the standards that high school students said were of much importance *before* they studied motion picture appreciation and *after* such study. It reads like this: 93.6 per cent of high school students used acting as a standard *before* the study of motion picture appreciation; 94.5 per cent, *after*; a change of .9 per cent.

	Per cent Before	Per cent After	Per cent Change
Standard			
Acting	93.6	94.5	.9
Directing	27.6	68.1	40.5
Reality	8.6	11.7	3.1
Photography	21.2	68.1	46.9
Settings	61.7	78.2	16.5
Dialogue	26.4	35.0	8.6
Sound	31.6	52.2	20.6
Plot	64.4	60.1	-4.3
Lighting	9.5	26.1	16.6

Photography and direction made the most pronounced shifts. Evidently there are many sources of enjoyment at these points not yet experienced by high school students. What standards would your class set up in regard

to each of these points? Here is an example of standards which you might set up in regard to the Plot or Story:

1. A good motion picture story must really do what it sets out to do.

2. The story should be so built that there is a consistent rise in interest from the beginning of the picture until the climax.

3. A well-constructed motion picture should not be hard to follow.

4. Any problem which is presented in a serious motion picture should be presented accurately.

5. Such a picture might end happily or unhappily, as long as the ending is logical.

6. Humor in motion pictures should not be consistently built up at the expense of certain races or nationalities.

7. Further, the humor should fit naturally into the situation and should not be used merely as relief.

8. One of the most important things the motion picture can do is to show you truthfully the consequences that come from making certain choices in life.

Do you agree with these standards? If not, revise them to fit the judgments of your class.

Now set up a project in which you develop similar standards for the other phases of the motion picture. These activities will be your first step in the development of an intelligent, discriminating appreciation of motion pictures.

The honest reviews are: Nos. 1, 4, 6, 7, 10.

The "blurbs" are: Nos. 2, 3, 5, 8, 9.

FEATURE FILMS

CAR NUMBER 99

Fred MacMurray, Ann Sheridan, Sir Guy Standing, Frank Craven. Story by Karl Detzer. Direction by Charles Barton. Paramount.

A young police recruit, assisted by the police radio system, catches a band of experienced thieves. The picture holds one interested because of the swift-moving plot, the outstanding characters and the excitement attendant upon racing cars, police broadcasts, etc. The situations contrasting the old time country sheriff and the modern police officers lends humor to the plot while a wholesome story contrasts favorably with the hectic uncertainties of banditry. It gives an interesting insight into the operations of the Michigan State Police and some of the methods they employ to trap criminals.

Adolescents, 12 to 16

Good

Children, 8 to 12

Too exciting

CHAPAYEV

Boris Babochkin. Direction by Sergein and Georgi Vasilev. Produced by Len Film. Leningrad. U.S.S.R.

An American critic of a foreign film done in a foreign language is at a great disadvantage. In this picture, though about fifty percent of the dialogue is translated, many little asides and minor comments are lost upon the audience, who with little more than the visual sense to guide them, may go far astray in interpreting the picture's message. Probably this film has less international significance than other Russian productions shown in this country. It is basically a character study of Chapayev the peasant who, in-

spired by Lenin is impelled to lead his fellow peasants in Guerilla warfare against the White Russians. The story presents graphic scenes of fighting, closeups of Russian types, generals behind the lines planning battles while playing immortal classics upon the piano, and the hungry resentful infantry. The strength of the picture lies in the vividness of these characterizations; its rather hazy continuity which fails to make clear, at least to an American audience, the fate of the hero and the outcome of the conflicts. Though undoubtedly interesting, it leaves one with a sense of dissatisfaction tinged with bewilderment.

Adolescents, 12 to 16

Grim and depressing

Children, 8 to 12

No

CLIVE OF INDIA

Ronald Colman, Loretta Young, Francis Lester, Lumsden Hare. Direction by Richard Boleslawsky. Twentieth Century United Artists.

The film is of unusual historical interest. It concerns itself with *Robert Clive*, the national hero who distinguished himself by establishing England's East India Company, fighting many battles against tremendous odds. The love story, used as background, is a sweet and simple one, very refreshing and charming. Loretta Young as the lovely wife and Ronald Colman as the very satisfying although the picture seems a trifle long in spite of fine production values. The battle scenes are rather realistic and terrifying for younger children.

Adolescents, 12 to 16

Fine

Children, 8 to 12

Too emotional

CASINO MURDER CASE » »

Paul Lukas, Alison Skipworth, Donald Cook, Rosalind Russel, Louise Fazenda. From book by S. S. Van Dine. Adapted by Florence Ryerson and Edgar Allan Woolf. Direction by Edwin L. Marin. M-G-M.

For those who rate entertainment in terms of excitement, this will contain the requisite number of thrills. It is another detective story about a now well-known hero, the American counterpart of Sherlock Holmes, and it affords opportunity to those who have not read the book, to test their own powers of observation—for analysis of motives and its reaction in a household where high ideals have no part and ethical standards are absent. Suspicion falls alike on the just and unjust, with sustained mystery and suspense and well placed humor. The solution is reached suddenly, naturally and dramatically. It is good of its type.

Adolescents, 12 to 16

Very exciting

Children, 8 to 12

No; terrifying

DEATH FLIES EAST » »

Florence Rice, Conrad Nagel. From a story by Philip Wylie adapted by Albert Demond and Fred Niblo, Jr. Direction by Phil Rosen. Columbia.

In this mystery murder melodrama aboard a transcontinental plane the plot is thickened to the point of muddiness with almost all the ingredients known to mystery writers. When several people die of poison all the passengers are under suspicion and the audience is given a glimpse into the private lives of some of them. The heroine is a girl who has violated her parole from a penitentiary in order to fly east to obtain a confession which will prove her innocence, and the hero is a young man who is taking a secret munition formula to Washington. The story is incoherent and the ending hazy. It is considerably below average in entertainment value.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE DEVIL IS A WOMAN » »

(Caprice Espanol)

Marlene Dietrich, Lionel Atwill. Direction by Joseph von Sternberg. Paramount.

Students of cinematography will probably be the audiences most appreciative of von Sternberg's latest picture. The director is past master in the art of creating mood and settings. Lighting, photography and musical accompaniment are used with unusual success toward this objective. One may or may not like "La Dietrich" but it will be difficult to forget her or her vehicle because of the way in which the story is told. The story itself

is hardly worth telling. It is tawdry and dramatically weak. In Spain in the early part of the century, a predatory cigarette girl attracts an army officer and through the following years continues to cast her spell and ruin him. The photographic details and pantomime are unusual and fascinating. The music, very beautiful. But the production cannot fail to draw criticism.

Adolescents, 12 to 16

Unsuitable

Children, 8 to 12

No

DON QUIXOTE » »

Feodor Chaliapin, Oscar Asche, Sidney Fox. From the classic by Cervantes; scenario by Paul Morand. Direction by C. W. Pabst. Photography by Nicolas Fackas and Paul Portier. Music by Jaques Ibert and Dargomijsky. Nelson Films Ltd. and Vando Film.

Here is art; a beautiful blending of artistic photography, music and imagination in this unusual adaptation of an old classic to pictorial presentation. Not only these qualities and the superb acting of the two main characters give this picture distinction, but the attention to minor details; the townspeople, carefully chosen types, the landscape, even the animals who participate in the story, lend it charm and a peculiar kind of dignity seldom found in the movies. It is a picture which will delight the intellectual theatre goer. In a series of exquisitely beautiful scenes, it tells the story of the most famous megalomaniac of literature, through his fantastic, absurd adventures to a final sequence of rare distinction, where his great library of classics is burnt and the camera catches the destruction of each book, page by page. Chaliapin is a splendid actor and the comedy of his portrayal is subtly tinged with tragedy. His gorgeous voice is a treat for music lovers.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Mature

FOLIES BERGERE » »

Maurice Chevalier, Merle Oberon, Ann Sothern, Reginald Owen. Direction by Roy del Ruth. Twentieth Century.

This is probably the best vehicle Chevalier has had in American films since his engaging "Innocents of Paris." As an amusing, light hearted vagabond entertainer in the *Folies* his role is reminiscent of his past successes, but he plays a dual role appearing also as the polished, suave *Baron Cassine*, a personage important in Parisian financial and social circles. This characterization is new to us and he does it very cleverly. It is a gay farce, with sophisticated dialogue, spectacular ballets and delightful songs.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Little interest

THE GHOST WALKS » »

John Miljan, June Collyer, Richard Carle, Henry Kolker. Direction by Frank Strayer. Invincible Picture Corp.

In spite of shrieks, murders, strange disappearances, lunatics and a haunted house, this ghost story is neither blood curdling nor entertaining. It is about a playwright who attempts to sell a horror play to a producer by hiring a haunted house in which to stage it. The performance gets out of hand before the evening is over and the play almost becomes a reality. The idea is not bad but it seems to have been ineptly handled.

Adolescents, 12 to 16

No

Children, 8 to 12

No

GIGOLETTE » »

Adrienne Ames, Ralph Bellamy, Donald Cook, Robert Armstrong. Direction by Charles Lamont. R-K-O.

A girl who has been brought up in luxury is left penniless, goes to New York to look for work and becomes hostess in a cheap night club. Drinking scenes and the exposure of the night club racket make the picture sophisticated though it is not really distasteful ethically. The acting is sincere but not spectacular, and the direction is good enough to give the mediocre story the appearance of being more important than it really is.

Adolescents, 12 to 16

Too sophisticated

Children, 8 to 12

No

THE HOOSIER SCHOOL MASTER » »

Norman Foster, Charlotte Henry, Dorothy Libaire, Sarah Padden, Otis Harlan. From the novel by Edward Eggleston. Adapted by Charles Logue. Direction by Lewis C. Collins. Monogram.

A stereotyped picture of post Civil War days with a rural background. Both plot and characters follow a stock, rather than an original, pattern, through slow moving sequences. A discharged soldier seeking government land, becomes a teacher in an Indiana village school. The townspeople, resentful of soldiers' intrusion, make life miserable until justice is triumphant. An opportunity for comparison with present day economic problems is weakened by the dull presentation of these problems.

Adolescents, 12 to 16

Disappointing

Children, 8 to 12

No value

IT HAPPENED IN NEW YORK » »

Lyle Talbot, Gertrude Michael, Heather Angel. Direction, Alan Crosland. Universal.

A trivial farce in which a temperamental movie star and a young engaged couple, who

are saving money to open a taxi stand, are involved in a series of contretemps. After a tumultuous evening at the star's premiere their difficulties are unravelled. It is a mildly entertaining take off on publicity stunts, erratic celebrities and the "dear public."

Adolescents, 12 to 16

Waste of time

Children, 8 to 12

No

I'LL LOVE YOU ALWAYS » »

Nancy Carroll, George Murphy. Original play by Lawrence Hazard. Adapted by Sidney Buchman and Vera Caspary. Direction by Leo Bulgakov. Columbia.

After a brief courtship, two young people marry and go to the big city. In desperation at his failure to find a position, the man steals some money. Though he expiates his crime with a prison term, the subsequent reactions of the others involved are magnanimous to the point of rewarding outstanding weakness with the same prizes that are ordinarily supposed to be won by strength and merit. The solution of the economic problem holds implications that might easily weaken the moral fibre of many young people who are in the same desperate straits. The love story, because of its human appeal and sympathetic portrayals by the actors tend to mitigate the sentimentality, but even the love story suffers because it is so often sacrificed for emotional effect.

Adolescents, 12 to 16

Unsuited

Children, 8 to 12

No

IN SPITE OF DANGER » »

Wallace Ford, Marian Marsh. Direction by Lambert Hillyer. Columbia.

A wild and wooly melodrama of the old-fashioned western type with truck drivers instead of cowboys for heroes and villains. It is both noisy and boring, a tiring and uninteresting film.

Adolescents, 12 to 16

Very poor

Children, 8 to 12

No

LES MISERABLES » »

Frederic March, Charles Laughton, Sir Cedric Hardwick, Rochelle Hudson, Florence Eldridge, John Beals. Novel by Victor Hugo. Screen play by W. P. Lipscomb. Direction by Richard Boleslawsky. Twentieth Century.

Mr. W. P. Lipscomb has made a superlative screen story from the famous novel by Victor Hugo. Indicting the inhuman applications of the letter of the law in the case of a man who stole a loaf of bread and was sentenced to the galleys, the story tells of the heart-breaking struggle of this man to escape his past. It is powerful, dramatic and inspiring. Frederic March as *Jean Val Jean*,

the escaped convict, and Charles Laughton in the role of *Javert*, inexorable servant of the Law, are superb. Richard Boleslawski's direction is peculiarly sensitive and for once the use of closeups has made appreciation of character delineation so intimate a revelation that this technique adds to rather than detracts from interest in the action. Charles Laughton's *Javert* will not easily be forgotten. It seems to us that he presents a perfect interpretation of the psychology which made the man the relentless instrument of unimaginative unyielding law, and yet he succeeds too in winning an unwilling sympathy for the completely sinister villain. Frederic March gives a very fine study of *Jean*, a character who grows, through varied experiences, into a man inspired by a spiritual motive. The lesser roles are splendidly portrayed; the picture is an event not to be missed.

Adolescents, 12 to 16
Fine

Children, 8 to 12
Mature

LITTLE MEN

Erin O'Brien Moore, Ralph Morgan, Junior Durkin, Tad Alexander, Cora Sue Collins. Direction by Phil Rosen. Mascot.

In this screening of Louisa May Alcott's book, adaptation and direction both preserve very well the spirit of the original. It could not be so good as "Little Women" because the "Little Men" is one of the less interesting and less important of Miss Alcott's novels, but it does succeed in being a pleasant, sincere and wholesome story with a real appeal to children. Its sentimentality is not quite in tune with our times but its ideals are those which we hope still prevail.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Very good

LADDIE

John Beal, Gloria Stuart, Virginia Weidler, Donald Crisp, Dorothy Peterson, Willard Robertson. From novel by Gene Stratton-Porter adapted by Ray Harris and Dorothy Yost. Direction by George Stevens. R-K-O.

A charming, sentimental picture which has accurately caught the spirit of the book from which it is adapted. The nobility of farming and the solidarity of family life are the general themes which form the background for the sweet, simple romance of a farmer's son and the daughter of an embittered Englishman whose hurt pride is finally healed in happier surroundings. The time is the middle of the 19th century and much of the charm of the picture is due to the settings, costumes and customs of that day. Excellent family entertainment.

Adolescents, 12 to 16
Good

Children, 8 to 12
If it interests

LITTLE FRIEND

Nova Pilbeam, Matheson Lang, Lydia Sherwood, Jimmy Hanley, Arthur Margetson, Jean Cadell. Story by Ernst Lothar. Direction by Berthold Viertel. Gaumont British.

American films rarely treat themes as subjectively as European ones. This is the more apparent in the stories of childhood which we have seen, as exemplified in the French film "Poil de Carrott" and in this fine English production. It is an amazingly astute picture of a child's reaction to a broken home. By their self-centered and thoughtless behavior, the parents bring agonizing suffering to the child who loves them both and is loved by them. Nova Pilbeam is a most unusual actress and her performance is sensitive and beautiful. The picture has exceptional interest for adult audiences.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
Unsuitable

A NIGHT AT THE RITZ

Patricia Ellis, William Gargan, Allen Jenkins, Dorothy Tree, Eric Rhodes, Burton Churchill. Direction by Eric McCann. Warner Bros.

A silly but not very funny comedy concerning a young man who poses as an expert chef and encounters difficulties when he is called upon to cook a banquet at a large hotel. It is a waste of time.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No

ONE NEW YORK NIGHT

Franchot Tone, Una Merkel, Conrad Nagel. From the play, "Order Please," by Edward Childs Carpenter. Direction by Jack Conway. M-G-M.

A young man from Wyoming encounters more than he bargained for when he comes to New York to look for a suitable wife, for having registered at a hotel for the night, he unwittingly becomes involved in a murder mystery. The picture is a light comedy, well acted and abundantly supplied with humor by Una Merkel and Franchot Tone. The nonchalant treatment of exciting events gives an unexpected and amusing twist to a not unusual story.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
No

PRINCESS O'HARA

Jean Parker, Chester Morris, Leon Errol. Original story by Damon Runyon. Direction by David Burton. Universal.

The heroine of this piece is an innocent young girl whose father drives a one-horse cab in New York, and the hero is a handsome

sophisticate, owner of a taxi service and a night club. It takes a taxi war, horse stealing, race track sequences, the domestic trials of the "princess" and her small brothers and sisters and a cab horse suffering from pneumonia to complete the picture. If it was originally a good story it is sadly changed in the adaptation, for unless audiences enjoy its particular brand of inanities it will bore them intensely.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

RED HOT TIRES

Lyle Talbot, Mary Astor, Roscoe Karnes, Henry Kolker, Frankie Darow. Direction by D. Ross Lederman. First National.

As the title indicates this is a story of automobile racing. It has the usual exciting scenes of crowds of spectators and the thrills of a close race. Rivalry between two drivers for the affections of a girl, unfair tactics employed by the villain, and the faith of one young mechanic in the honesty of the driver who is thought to have been crooked furnish the motives in the drama. It is fair entertainment of its kind.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Not recommended

RUGGLES OF RED GAP

Charles Laughton, Charles Ruggles, Mary Boland, Zasu Pitts, Roland Young. Story by Harry Leon Wilson. Direction by Leo McCarey. Paramount.

This priceless comedy, ranging from the ridiculous to the sublime, is a huge success and one's reaction to its uproarious episodes is a tribute to the able cast and the fine interpretation of the roles. Charles Laughton gives a memorable characterization of Ruggles, the English valet, with the inhibitions inherent in his social class, who is put up as a stake in a poker game and is lost to an American. He is taken to America (a country of savages, as he describes it) and there he is gradually pervaded with the idea of equality and finally wins for himself a place in the world of independent men and women. Mr. Laughton's versatility is given wide scope, and Charles Ruggles, Mary Boland, Zasu Pitts and the inimitable Roland Young are especially well cast. It affords excellent entertainment.

Adolescents, 12 to 16
If it interests

Children, 8 to 12
If it interests

SWEEPSTAKE ANNIE

Marian Nixon, Tom Brown. Direction by William Nigh. Liberty.

A mediocre little story about a studio script

girl who wins an Irish Sweepstake prize. Her unexpected wealth makes her the prey of the unscrupulous until her faithful sweetheart awakens her to finer realities.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

TIMES SQUARE LADY

Robert Taylor, Virginia Bruce, Helen Twelvetrees, Isabel Jewell, Nat Pendleton, Pinky Tomlin. Direction by George B. Seitz. M-G-M.

Just why this story should have been allowed to go through to production is mystifying. The story itself has no value and the acting does nothing to redeem it. It concerns the activities of a gang of crooked sportsmen who, when their leader dies, find that all his business properties have been left to a daughter out in Iowa. She comes to New York to take charge, discovers that the hockey team, the dog races, etc., are all crooked, makes a mild gesture of disapproval and then elopes to Europe with the head of the ring. All the scenes feature "double-crossing" as an interesting racket, and the opposing groups of crooks, shooting at each other from automobiles as they race down country roads, furnish the element of excitement. The comedy element (totally unrelated to the plot) is as cheap and banal as the main theme and could entertain only the most primitive type of audience.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE WEDDING NIGHT

Anna Sten, Gary Cooper, Ralph Bellamy, Helen Vinson. Direction by King Vidor. Producers—Samuel Goldwyn. Released by United Artists.

When financial pressure causes a young author and his wife to abandon their gay, sophisticated New York life and retire to a Connecticut farm the stage is set for a rural tragedy, for the wife soon returns to the city and the author finds in a Polish milk-maid, the daughter of a neighbor, his inspiration for a novel. As might be foreseen a love affair develops which leads to inevitable tragedy for the girl. The story is somewhat theatrical in its handling and does not ring quite true. Interesting for its sequences dealing with the old country customs of the Polish farmers, it is otherwise undistinguished. It is unpleasant in its implications and rather apathetically acted.

Adolescents, 12 to 16
No

Children, 8 to 12
No

WHEN A MAN'S A MAN » »

George O'Brien, Dorothy Wilson. Novel by Harold Bell Wright. Direction by Edward F. Cline. Sol Lesser Production. Fox.

A Western, smoothly directed and innocuous, but having little of constructive value to offer. There is not enough local color to

give those unfamiliar with Western ranch life a very vivid impression, and some of the action resembles a glorified serial in its spectacular melodrama. It is rather outmoded for most adults.

Adolescents, 12 to 16

A matter of taste

Children, 8 to 12

No; too exciting

SHORT SUBJECTS

OLD DOG TRAY. Terrytoon. Fox. Cartoon of dog playing pranks and performing heroic deeds. Family.

WILL OSBORNE. Melody Master. Vitaphone. Will Osborne and his orchestra, singers, and pictures illustrating the songs. Fair for family.

DON QUIXOTE. Allied. Life size color cartoon of a Don Quixote resembling a wooden soldier. Fair for family.

STRINGS AND STREINS. Variety. Paramount. Studio scene with songs, dancing, a ventriloquist, etc. Fair for family.

COUNTRY BOY. Vitaphone. Delightful colored cartoon of a little rabbit who tries to play hooky. Excellent for all ages.

AN OLD SPANISH ONION. Ruth Etting. R-K-O. A supposedly Spanish-Mexican comedy. Poor.

HARK YE LARK. Ben Bernie. Paramount. Ben Bernie imitating birds by whistling, singing songs and illustrating them with pictures of real birds. Very good for family.

I HAVEN'T GOT A HAT. Merrie Melodie. Amusing color cartoon of exhibition day at school with little pig, kitten, and dogs taking part. Very good for all ages.

GERGIA. Amity. Excellent pictures of Georgia with interesting comments telling of history and present industries. Recommended for all ages.

GYPSY SWEETHEART. Color Musical. Vitagraph. Good dancing and singing and lovely color photography. The story only fair but the whole very good entertainment for all ages.

SONGS THAT LIVE. Vitagraph. Gus Edwards sings his own compositions. Good for all ages.

PARAMOUNT PICTORIAL No. 9. Novelty. Beautiful pictures of Marseilles and Bird City. Dance and comedy. Good for all ages.

HOT CHA MELODY. Krazy Kat. Columbia. Schumann's ghost haunts Krazy Kat who has parodied his music. Coarse and unpleasant.

GOING PLACES. No. 7. Universal. Travlogue of diversified subjects with interesting talk by Lowell Thomas. Montezuma fishermen; expert handcraft; Mt. Rainier; Nipponese dancers, etc.

MAKE BELIEVE REVUE. Columbia. Color cartoon of small boy in dream land. Good; family and children.

GOLD RUSH. "See America First" series. Vitaphone. America, 1845 to 1849, along the Santa Fé trail to California. First of a series which promises exceptional interest. Family.

LOST CHICK. M-G-M. A delightful color cartoon in which squirrels mistake an egg for a nut and store it away. Mother hen discovers her chick and in turn mothers the squirrels who now have no winter's supply of food. Family and children.

HARRY VON TILZER. Pepper Pot. Vitaphone. Composer honored by dinner. Fair entertainment.

SHOEMAKER AND ELVES. Columbia. An old shoemaker befriends an elf and is in turn repaid. Color cartoon; amusing; family.

TOP NOTCHERS. R-K-O. Athletic experts shown with amusing comments by spectators. Family.

SEEING EUROPE WITH WILL ROGERS. Amity. Holland with the famous humorist. Entertaining talk; good pictures; family.

CHUMS. Treasure Chest. Fox. Unusual friendships among animals. Very entertaining; family and children.

DONKEY BASEBALL. Pete Smith. M-G-M. Baseball on donkey back at Culver City. Amusing. Family.

STOP THAT NOISE. Betty Boop. Paramount. Betty tries to escape city noises; finds the country worse. Amusing. Family.

SIM-PHONY CONCERT. Eddie Conrad. R-K-O. An amusing comedian in a silly musical short.

SPORTING SOUNDS. Spotlight. Paramount. Ten sports are identified by sounds and then illustrated. Ted Husing the narrator. Entertaining; family.

ISLE OF SPICE. Vagabond Series. R-K-O. Excellent picture of Celon and different phases of its life and customs. Family.

SUPERSTITION OF THE RABBIT'S FOOT. Paramount. Supposed origin of the superstition dramatized; interesting. Family.

JACK FROST. Color Cartoon. Allied. Lovely fantasy of Jack Frost saving a little bear from winter hardships. Good music. Family and children.

OBJECT NOT MATRIMONY. Ernest Truex. Fox. In search of a cook a distraught author mistakingly goes to a matrimonial agency. Mr. Truex is miscast in vulgar skit.

AN EAR FOR MUSIC. Tom Howard. Fox. Silly vaudeville in a radio broadcasting setting.

STRANGER THAN FICTION. No. 7. Universal. Girl bathing a lion; Arkansas

pearl fishing, violin maker 100 years old; pet cemetery, etc. Entertaining; family.

GOLD GETTERS. Scrappy. Columbia. Cariacature of gold digging. Poor.

RADIO ROW. No. 3. Donald Novis. Vitaphone. To entertain a sick child radio entertainers put on a show. Silly story and poor performances.

PLEASE TO MEET CHA. Popeye. Paramount. Popeye and his rival contest for the honor of an evening with Olive Oyl. Only fair.

AIR THRILLS. Sport. Columbia. Stunt flying and gyro tricks. Interesting but exciting.

HAYSEED ROMANCE. Buster Keaton. Fox. Unbelievably dull performance by a once amusing comedian.

MOTION PICTURE REVIEWS

THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA

MAY 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Films Reviewed in this Issue

Baby Face Harrington
Behind Green Lights
Beyond Bengal
Black Sheep
Bride of Frankenstein
Broken Melody
Cardinal Richelieu
The Case of the Curious Bride
Chasing Yesterday
Dinky
Eight Bells
G-Men
Gold Diggers of 1935
Great God Gold
It's a Small World
Jack Ahoy!
Mark of the Vampire
Mississippi
Mr. Dynamite
My Heart Is Calling
The People's Enemy
Private Worlds
Reckless
The Runaway Queen
Sons of Steel
Stolen Harmony
Strangers All
Ten Dollar Raise
Traveling Saleslady
The Unwelcome Stranger
Werewolf of London
Women Must Dress

Films Suitable for Family Entertainment

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THE WOMEN'S UNIVERSITY CLUB

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LOS ANGELES BRANCH

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FOREWORD

With the permission of the author we are quoting a talk given on the radio program of the California Congress of Parents and Teachers. It is particularly in line with our belief that one of the most important and practical ways of securing better pictures in the future is to train children from the beginning to appreciate and enjoy good pictures, to develop their critical faculties in order that they may select what is good and reject what is bad.

THE YOUNG CHILD AND THE MOTION PICTURE

By ANN HARRIS

Third Grade Teacher, Second Street School, Los Angeles

Pioneers in the field of Motion Picture Appreciation are apt to dismiss the young child by saying that he has no place in the motion picture theatre. Be that as it may, every Sunday, in our district, finds him there. The father is not able to provide him room to play—either inside or outside, but he can often provide a dime with which to send him to the Sunday show.

What is to be done about it? First, one can lead him to an awareness of the other sources of enjoyment within his environment such as the newspaper, the radio, the library, and the park.

Then he can be lead to exercise discrimination about the photoplays that he does see. At first, he will be hazy as to the title, the star, and the continuity of the cinema he has attended. Gradually he realizes that blindly paying a dime into the box office and taking what comes—is as intelligent as asking for a dime's worth of candy and taking anything, when he knows very well that some kind are better than others.

Monday morning reviews of the Sunday shows had continued all last term until on the 21st of February we were fortunate enough to have the opportunity of viewing three comedies. Six reels of comedy for everyone gave us our first real chance to do something with motion picture appreciation. Usually since not more than five saw the same picture, discussion was very difficult.

If you could only have heard the laughter of those children. Not a move did Charlie Chaplin make, but the children caught it, understood, and laughed. Here in pantomime they found a common background of meanings sadly lacking in a group of eight, nine, and ten-year olds composed of two Armenians, two Japanese, four Russians, five Jewish, one Irish, and fourteen Mexicans.

Laughter is as foreign to the daily lives of these children as they themselves are—to you. Current events bring out incidents such as the following: From Armenian Ben, age

10, "That was my uncle that jumped off the bridge yesterday. He hadn't been long from Armenia. Someone stole his truck. He couldn't work."

From Russian Tanya, age 8: "A Russian man killed his wife and her friend on the way to work this morning. Right down there—we saw them. They were dead."

When tragedy walks by one's side, when one has not enough to eat or wear—one must laugh—if one is to live.

So it was that this was a gala day in our lives. After each child had written up the comedy that he had enjoyed the most—he shared his story with the group—seated around the tables. As each child read, we laughed together again in remembrance. A tally was kept as the stories were read. At the end, the score stood: Our Gang, 9; Charlie Chaplin, 12, and Harold Lloyd, 5.

Now came the question as to what made a comedy good. "A good comedy must be funny, but not silly," averred Marjorie, age 8.

In explaining the difference between silly and funny—Armenian Charles asserted: "Silly is something they just make up. Funny is something that is real, and they act it funny."

The championing of favorites began with Alvin: "Harold Lloyd is the best because he does good acts. When he slips, he slips good."

"Charlie Chaplin didn't have to have as many subtitles as Harold Lloyd, because Charlie Chaplin can show better what he means without subtitles." Rivah, age 8.

"Speaking of subtitles," interrupted Shirley, "wasn't Harold Lloyd a talkie?" Then as the children laughed, she insisted, "Well, of course, Our Gang was—a talkie."

That child hadn't missed sound at all.

Then Armenian Charles summarized Charlie Chaplin's creed: "Charlie Chaplin can explain things silently."

"Our Gang is best for children, though," insisted Mexican Martha, "because it has so many children in it."

"It isn't good for children because they want to do what they see. They shouldn't have taken up that sign," began Lorraine, age 8, and before she could finish there came a flood of condemnation of the gang for the things they had done—that they shouldn't have done.

"When you see one or two good children in a movie, it makes you want to be good," summarized Rivah. "The Gang doesn't make you want to be good—it makes you want to be mischievous."

"Let's all go to the same movie this week-end," suggested Rivah. For the first time in six months—a child had seen the value for purposes of discussion—of everyone deciding on the best picture in the neighborhood and seeing it. Some had already chosen Eddie Cantor for this week-end. The succeeding week-end—it was Laurel and Hardy; and this week-end, it is to be Silly Symphonies that will form the basis for discussion. Thus we have been led into a thorough discussion of comedy in general, which is common to all movie programs.

With 100% attendance at our special matinee of *David Copperfield* on April 8, we can start on another type of photoplay.

All of this has been related to prove again that if a child is old enough to go to a movie, he is old enough to have developed within an appreciative awareness of the values to be found in fine photoplays.

FEATURE FILMS

BEYOND BENGAL

Produced by Harry Schenck.

The producer of this jungle travelogue assures us that no shot is faked. It is an authentic version of the experiences of a group of adventurers who went out to hunt and to outline the possibilities of getting a railroad into the interior at some future time. A bacteriologist accompanied the expedition and succeeded in preparing a serum to combat the deadly jungle fever which is more dangerous to white men than the wild animals. With a huge safari of natives, carriers, skilled hunters and elephants gathered through the cooperation of His Highness

Suah Perak, the party had many thrilling adventures, crossing wild and beautiful country and filming rare and unusual animals. The picture also gives a very interesting impression of the character of the natives, their courage, loyalty and religious faith. It is entertaining and well worth while.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Too exciting

BEHIND THE GREEN LIGHTS

Norman Foster, Judith Allen, Purnell Pratt, Sydney Blackmer. Direction by Christy Cabanne. Mascot Pictures.

According to movie ethics one repentant

soul is ideal material for a heroine. In this case a young lady who works in an unscrupulous lawyer's office does her best to emulate his shady tactics. She conducts the defense for a criminal whom she knows to be guilty and is jubilant at his acquittal until he ungratefully shoots her friend. Repentance then sets in, and all ends in a haze of rosy light. The picture is so unconvincingly done that its message is of little importance.

Adolescents, 12 to 16

No

Children, 8 to 12

No

BABY FACE HARRINGTON

Charles Butterworth, Una Merkel, Eugene Pallette, Nat Pendleton. From a play by Edgar Selwyn and William Le Baron. Direction by Raoul Walsh. M-G-M.

This is a film to chase away the glooms and substitute a merry hour of entertainment. The actors seem to be enjoying their parts and are so natural that one is never conscious of the director's guiding hand, while there are unexpected twists in the story to keep one alert for succeeding events. Charles Butterworth is a slow-witted door-mat of a man who secretly aspires to be a bon vivant; Una Merkel is his wife who endeavors to push him forward. Through a series of misunderstandings he is given a press reputation as Public Enemy Number Two. Then Fate takes a hand to reverse the situation, and he mounts the coveted pedestal of success. It is refreshing comedy to the last scene.

Adolescents, 12 to 16

Needs mature appraisal

Children, 8 to 12

Mature

THE BRIDE OF FRANKENSTEIN

Boris Karloff, Gavin Gordon, Ernest Thesiger, Valerie Hobson, Elsa Lanchester. Direction by James Whale. Universal.

We are told by psychologists that the basis of all fear is the unknown, the inexplicable. If this is true and one could believe in the existence of such a monster as *Frankenstein*, a picture such as "The Bride of Frankenstein" would certainly be terrifying. However, it seems to us that only the most impressionable and hysterical persons could overlook the studied mechanics of the production sufficiently to be impressed with a sense of its reality. To us the character created by Karloff is pathetic rather than horrifying. A monster ineptly created by man with some of man's emotions, capable of suffering yet lacking in the ability to understand why he is shunned and persecuted, he is as violent and dangerous as a hunted animal and just as pitiful. The female created to be his mate appears only at the end of the picture to add the final note of tragedy. Though a monster herself

she is just as terrified of *Frankenstein* as are the human beings. The final catastrophe which destroys them is a blessed release from a hopeless situation. Mary Wollstonecraft Shelley, author of the book upon which the picture was based, appears as one of the characters in the prologue and explains that her purpose was to show the evil of man's presumption in attempting to emulate God. As a tragedy illustrating this theme the picture is a success. The shock to intelligent adult audiences will come from scenes of violence and brutality rather than from the fantastic creatures depicted.

Adolescents, 12 to 16

Better not

Children, 8 to 12

Absolutely not

BLACK SHEEP

Edmund Lowe, Claire Trevor, Adrienne Ames, Eugene Pallette, Tom Brown, Herbert Mundin. Story by Allan Dwan; adapted by Rivkin. Direction by Allan Dwan. Sol Wurtzel Production. Fox.

There's always a bit of pathos (or, perhaps, bathos) connected with "black sheep." One is expected to yearn over their misdemeanors and realize that hard luck had more than a small part to play in their status quo. Thus Edmund Lowe gives us a debonaire example, charming, suave and appealing; Tom Brown, a lovable chap who might easily have joined the herd if a helping hand had not rescued him in the nick of time and set him on a straighter path. While not especially novel or original in theme it is an entertaining program film telling the story of the meeting on an ocean liner returning to New York of a varied group of individuals each playing a dangerous hand in the game of life. It is light, improbable, and rather amusing; deftly photographed and directed, and well cast.

Adolescents, 12 to 16

No value and misleading

Children, 8 to 12

Unsuitable

BROKEN MELODY

John Garrick, Merle Oberon, Austin Trevor. Direction by Julius Hogan. Olympic Prod.

An insignificant and dull picture telling the story of a composer-singer and his sweetheart. The composer marries a shallow unfaithful woman, kills her when he discovers her misdeeds, and, after escaping from Devil's Island, is pardoned to live happily ever after with his former sweetheart and the child of his first wife. Aside from the fairly pleasing voice possessed by the young man playing the composer, this picture offers nothing in the way of beauty or originality.

Adolescents, 12 to 16

No

Children, 8 to 12

No

CARDINAL RICHELIEU » »

George Arliss, Maureen O'Sullivan, Edward Arnold, Cesar Romero, Violet Cooper. Based on a play by Bulwer-Lytton. Screen play by Maude Howell. Direction by Rowland V. Lee. Twentieth Century Production. United Artists.

George Arliss' Richelieu is a most interesting character, a fascinating combination of cunning statesman, almost diabolical in his ability to penetrate into the schemes of his enemies, dignified churchman, officiating with all the pomp and splendor of his high office, and gentle kindly guardian of those whom he loves. The story concerns the successful efforts of the Cardinal, ambitious for himself as well as for France, to keep the crown for Louis XIII and to prevent Louis' worthless brother, the Queen Mother, and a company of grasping nobles from destroying his dream of a great and unified France. The picture is distinctly worth while in recreating for us the spirit of that tumultuous period in French history when intrigue was at its height and the glittering court life spelled elegance but insecurity. It is exciting melodrama with many critical and tense moments and is softened by the romance of Richelieu's ward. The cast is excellent; Edward Arnold, splendid as Louis XIII, and Violet Cooper most satisfying in the role of Queen Mother. The direction is notable. The picture, though dignified and interesting, lacks the human and emotional appeal of "The House of Rothschild."

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Mature

CHASING YESTERDAY » »

Anne Shirley, O. P. Heggie. From the novel, "The Crime of Sylvestre Bonnard," by Anatole France. Screen play by Francis Edwards Faragoh. Direction by George Nicholls, Jr. R.K.O.

This is a wholly delightful adaptation of Anatole France's sympathetic novel "The Crime of Sylvestre Bonnard," the story of an elderly French scientist who rescues a lovable child from unhappy surroundings. Superior direction, sensitive characterizations and quaint settings in perfect keeping with the period and plot, combine in a production of quiet beauty and tender simplicity.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Yes

THE CASE OF THE CURIOUS BRIDE » »

Warren William, Margaret Lindsay. Erle Stanley Gardner, author. Direction by Michael Curtiz. Warner Bros.

Not so smart nor so original as "The Thin Man," the general pattern of which it follows,

this wisecracking, fast moving detective story still holds one's attention throughout and amuses. It is lavishly set and skilfully photographed, well acted and directed. The hero is a criminal lawyer of whose ethics the less said the better. He fits the mould of the newer type of screen detective whose subtle skill, masked under the manners of a gay dilettante makes the screen minions of the law appear to great disadvantage. Thus it is not adapted to an unsophisticated audience.

Adolescents, 12 to 16
of no value

Children, 8 to 12
No

DINKY » »

Jackie Cooper, Arthur Pryor, Mary Astor. Direction by D. Ross Lederman. Warner Bros.-First National.

That an unsophisticated picture with a large cast of children is not the whole answer to the demand for family entertainment is proven by this production. It is no doubt a sincere attempt to furnish family or even children's entertainment but it is not good of its kind. There are almost no really dramatic moments, the plot is based upon an artificial situation, and the whole seems composed chiefly of trivialities. Less fortunately cast than in earlier productions, in this picture Jackie Cooper plays the role of a small boy whose mother is unjustly imprisoned while he is boarding at a military school. Though his mother tries to keep the knowledge of her difficulties from him the story comes to light and the boy voluntarily leaves school to enter an orphanage where social prejudice will not discriminate against him.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Fair

EIGHT BELLS » »

Ann Sothorn, Ralph Bellamy, John Buckler, Franklin Pangborn. From a play by Percy Mandley. Direction by Roy William Neill. Columbia.

A big freighter of the Walker Lines bears a cargo which must arrive in Shanghai on schedule time in order to clinch a valuable contract for the company, a feat which is miraculously accomplished in spite of a near-mutiny, a broken piston, a hair-raising hurricane and imminent shipwreck. The direction is excellent as far as the scenes of sea and crew and life on the ship are concerned; one is definitely carried to China on that hazardous voyage. Far less can be said of the plot. The heroine, who secretly steals aboard, is a type indigenous to the movies, a gilded millionairess, spoiled to the point of nausea, ill-bred, brainless, callous to the suffering of others. If taken literally she is a good argument for Communism. The captain has

many of the same characteristics. By contrast, Ralph Bellamy, who gives a very creditable performance as the first mate, wins admiration at every turn because of his disregard of class distinctions as well as for his honesty and courage.

Adolescents, 12 to 16
Interesting but marred by artificial standards

Children, 8 to 12
Too violent

G-MEN

James Cagney, Robert Armstrong, Ann Dvorak, Margaret Lindsay. Story by Seton I. Miller. Direction by William Keighley. First National-Warner Bros.

Here is a pictorial narrative of the exploits of the notorious Dillinger gang and their final capture by the Federal officers. Regarded as entertainment this picture is almost too brutal and melodramatic to be called diverting, but as a close-up of the methods used by our government to exterminate public enemies it has tremendous value. The story is woven around a young attorney who gives up private practice of the law and joins the Federal Service. Subsequent scenes show the different departments at work in their scientific warfare on crime, and when the ex-attorney and his men go into action against the gang there are horrible pictures of wrecked cars, bleeding bodies and all the dreadful accompaniments of murder. The romance between the hero and the sister of his superior officer is out of tune with the grim tone of the story, but it is fortunately subordinated to the main theme and does not succeed in spoiling the artistic unity of this otherwise starkly realistic drama. The acting is superb throughout; even James Cagney, though still unable to detach himself from the complacent egoism which always dominates his roles, renders himself almost likeable as a courageous and very much buffeted bloodhound of the law. The scenes of horror and bloodshed are much too nerve-shattering for highly strung persons and are absolutely unsuitable for juveniles, but mature citizens, aware of, but apathetic to the increasing prevalence of crime will be roused to a new sense of civic responsibility and respect for our courageous Federal officers.

Adolescents, 12 to 16
Too realistic and brutal for most

Children, 8 to 12
Absolutely not

GOLD DIGGERS OF 1935

Dick Powell, Adolph Menjou, Glenda Farrell, Hugh Herbert, Dorothy Dare, Gloria Stuart, Alice Brady, Frank McHugh. Direction by Busby Berkeley. Warner Bros.

Bizarre dance sequences photographed from new angles, catchy music and a large

cast of favorites will draw audiences to this show. Some of them may be disappointed. The farcical plot recounts the adventures at a summer hotel of a rich misanthropic woman and her suppressed daughter. Except for avid followers of photographic eccentricities the picture has nothing new to offer.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No

GREAT GOD GOLD

Martha Sleeper, Sydney Blackmer, Regis Toomey. Direction by Arthur Lubin. Universal.

A mediocre and dull melodrama concerning unethical lawyers who work up a receivership racket with a dishonest judge and ruin reputable business firms. After a hotel owner has committed suicide because of his losses, his daughter joins with a reporter to uncover the truth of the situation. The sentimental reform of the gang leader on his death bed is supposed to give a philosophic moral to the whole.

Adolescents, 12 to 16
No

Children, 8 to 12
No

IT'S A SMALL WORLD

Spencer Tracy, Wendy Barrie, Virginia Sale, Raymond Walburn. Direction by Irving Cummins. Fox.

There is something of the quality of "It Happened One Night" in this unpretentious farce comedy. The two stories have a slight similarity, for again a run-away wilful daughter finds her match in a young lawyer whom chance throws in her path. One also may compare the good taste in direction and the naturalness of the homely touches which give the two apparent reality. This plot is absurdly funny because of the predicament in which the two young people find themselves through the avarice of an unethical old rascal who controls every office in the village where they are stranded.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
If it interests

JACK AHoy

Jack Hulbert, Nancy O'Neil, Henry Peterson, Alfred Drayton. Story by Sidney Gilliat. Direction by Walter Forde. Gaumont-British.

In this highly entertaining musical farce Jack Hulbert plays a sailor lad who is a descendant of a famous and titled Englishman. He falls in love with the Admiral's daughter and manipulates many "chance" encounters which are exceptionally amusing. Finally he helps to rescue the Admiral and the daughter from Chinese bandits and there

follow plenty of exciting scenes which include the English battle fleet, and which are thrilling and novel.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Entertaining

MARK OF THE VAMPIRE » »

Lionel Barrymore, Elizabeth Allan, Bela Lugosi, Jean Hersholt, Lionel Atwill. Screen play by Guy Endore and Bernard Schubert. Direction by Tod Browning. M-G-M.

Introducing the morbid superstition of the vampire, this is an interesting treatment of the theme which makes a certain appeal to those who enjoy spine chillers. It is fast moving, weirdly effective in photography and logical in the way that the mystery is solved.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
Absolutely not

MISSISSIPPI » »

Bing Crosby, W. C. Fields, Joan Bennett. From a story by Booth Tarkington, adapted by Herbert Fields and Claude Binyon. Direction by A. Edward Sutherland. Paramount.

Fashioned along the general lines of "Show Boat," this musical comedy will give unadulterated pleasure to most of Bing Crosby's fans and to admirers of W. C. Fields. Others will enjoy the costuming of the period, and the beautifully photographed scenes of the boat and river settings.

Adolescents, 12 to 16
Probably entertaining

Children, 8 to 12
If it interests

MY HEART IS CALLING » »

Jan Kiepura, Marta Eggert, Sonnie Hanes. Direction by Carmine Gallone. British-Gaumont.

This is a charming musical comedy, particularly distinctive because of excellent music beautifully rendered. It is also lovely in settings and photography. The story revolves around a young aspiring opera singer and his sweetheart, introduced as a stowaway on the ship in which the singer and his company are on their way to Monte Carlo to fill an engagement which is cancelled while they are en route. Their ultimate success after many disappointments is a satisfactory finale as they have quite captivated the audience by their humor, fine acting and marvelous voices. The continuity is sacrificed at times to hilarious and rather boisterous comedy, but the production is entirely worthwhile and entertaining and has been directed with imaginative skill resulting in a performance both amusing and stimulating.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good

MR. DYNAMITE » »

Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi. From a story by Dashiell Hammett. Direction by Alan Crosland. Universal.

For certain motion picture patrons "wise-cracking" Edmund Lowe may elevate this picture from the limbo to which it justly belongs. It is a mediocre, confused story of the solution of the murders of a musician of some note, his step-son and his secretary. The whole atmosphere is cheap and unwholesome and not conducive to public confidence, since the stupid police remain ineffectual until the crime is brought to light by a crooked detective.

Adolescents, 12 to 16
No

Children, 8 to 12
Decidedly not

THE PEOPLE'S ENEMY » »

Melvyn Douglass, Preston Foster, Lila Lee. Direction by Crane Wilbur. Warner Bros.

The plot deals with organized crime and criminal lawyers, with prisons and parole boards, and shows the clever subterfuge which goes on in all classes of society to shield criminals. The theme may be justified because it emphasizes the necessity of ending the menace of sentimental parole boards and of encouraging the Federal Government in its protection of the public. It is well directed and well acted, especially by Melvyn Douglass.

Adolescents, 12 to 16
No

Children, 8 to 12
No

PRIVATE WORLDS » »

Claudette Colbert, Joel McCrea, Helen Vinson, Charles Boyer, Joan Bennett. Direction by Gregory La Cava. Walter Wanger Production. Paramount.

Closely following the book from which it is adapted, this is a photoplay with a strong accent on the psychological although there is no dearth of exciting and dramatic climaxes. The setting is a hospital for mental cases. There are four leading characters, a woman psychiatrist, the hospital superintendent who is placed in charge over the head of the leading resident doctor, this doctor and his wife who is herself a neurotic and forms the link between the worlds of madness and of sanity. Their personal lives and their dealings with their patients are shown in vivid action. It is a magnificently directed picture, the material is intelligently handled and the acting is exceptionally good. Because of its theme, however, it may not appeal to popular taste.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

RECKLESS » »

Jan Harlow, May Robson, William Powell, Franchot Tone, Rosalind Russell. From a story by Oliver Jeffries. Direction by Victor Fleming. M-G-M.

We doubt that even the combination of "box office" stars will be able to write this picture on the success side of the ledger, for the jumpy continuity, and jumbling of social problems with musical extravaganza, have resulted in a production which should bewilder and bore even the less critical spectators. The plot is shallow and tawdry in suggesting the "whitewashing" of a recent notorious newspaper "heroine." The dénouement is saccharine sentimentality. It seems to us a step backward in the art of cinematography to have produced so inartistic a picture and a breach of taste to have cast Miss Harlow in such a role.

Adolescents, 12 to 16

By no means

Children, 8 to 12

No

THE RUNAWAY QUEEN » »

Anna Neagle, Fernand Graavey. Direction by Henry Wilcox. British Dominion Prod.

Romance in a mythical kingdom is the material from which this light farce is concocted. The Queen is a young woman who has been clerking in a New York department store unaware of her accession to the throne. When she returns to her country she finds a revolution in progress and of course falls in love with the leader of the hostile forces. As a farcical treatment of monarchies and revolutions it is entertaining but it lacks glamor and is not especially well cast.

Adolescents, 12 to 16

Fair

Children, 8 to 12

Little interest

STOLEN HARMONY » »

George Raft, Ben Bernie, Iris Adrian, Goodee Montgomery, Christian Rub. Direction by Alfred Werker. Paramount.

It is a little confusing to find so bewildering a medley of tragedy, comedy, music and romance in one production. It could be found only in a movie, we are sure. George Raft appears as a slick haired musician who is trying to live down a prison experience. He is given a job in Ben Bernie's band and we follow him on a series of one night stands. This part is gay, amusing and musical. Then the mood changes when the lawless gangsters try to embroil their ex-mate in their activities and it becomes exciting melodrama. For adult audiences who enjoy the type of entertainment "The Old Maestro" offers in music and chatter the picture will probably have strong appeal in spite of the gangster scenes.

But the picture is overstimulating for younger audiences.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

SONS OF STEEL » »

William Blakewell, Florence Roberts, Charles Starrett. Direction by Charles Lamont. Chesterfield Production.

This is a really interesting picture which concerns two college graduates, grandsons of a steel magnate, whose fathers attempt to guide them into their chosen lines of work. They finally find their proper places and contribute to the success of the business, each happy in his own niche. It is a modern industrial study, sound in ethics and psychology, clean and virile.

Adolescents, 12 to 16

Probably enjoyable

Children, 8 to 12

No interest

STRANGERS ALL » »

May Robson, Preston Foster, Florine McKinney, William Bakewell, James Bush, Samuel Hinds. From the play by Marie M. Bercovici. Screen play by Milton Krims. Direction by Charles Vidor. R-K-O.

"Strangers All" contains many ingredients which will win popular approval. May Robson, in one of her best performances of several years, takes the part of the mother of a heterogeneous family of young people, whose ambitions and desires lead to alarming consequences. It is only through her force of character and understanding of individual problems that she is able to bring them safely through their difficulties. The weak point of the picture occurs in the court scene, when one of the sons has become involved in Communistic activities and is brought to trial. This scene is overdramatized at the expense of reality and respect for the judicial functions of government.

Adolescents, 12 to 16

Full of interest

Children, 8 to 12

Not suitable

TEN DOLLAR RAISE » »

Edward E. Horton, Karen Morley, Berton Churchill. From a story by Peter B. Kyne. Screen play by Henry Johnson and Louise Breslaw. Direction by George Marshall. Fox.

A poor, timid clerk attempts to obtain a ten dollar raise in order to make matrimony financially possible. His meekness is an obstacle in the path of his request but a sudden turn of fortune solves his problem. Mr. Horton's skill lies in knowing when to temper his exaggerated characterization to the point where it remains plausible, and while the farcical situations of the plot have no reality, they are not far fetched to the point of bore-

dom. The play contains humor and pathos in nicely balanced quantities and a pleasant little love story to whet interest.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Harmless but
mature

TRAVELING SALESLADY » »

William Gargan, Joan Blondell, Glenda Farrell, Hugh Herbert. Direction by Roy Enright. First National-Warner Bros.

Amusing, fast moving comedy of the wise-cracking type which is becoming associated in our minds with Joan Blondell, Glenda Farrell and Hugh Herbert. The story concerns the daughter of a tooth paste magnate who buys a rival formula under an assumed name, and goes after her father's business. The action deals with her efforts as a saleswoman to outwit the best salesman of the other concern. The cast is well chosen and the dialogue hilarious for adult audiences.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE UNWELCOME STRANGER » »

Jack Holt, Mona Barrie, Jackie Searl, Ralph Morgan. Story by William Jacobs. Screen play by Crane Wilbur. Direction by Phil Rosen. Columbia.

Here is an unpretentious little story packed full of thrills and human interest. A little boy from an orphanage and a wild unmanageable race horse—also orphaned—combine to overcome the superstition which a follower of the track believes is ruining his "luck." Perhaps the story may be called melodramatic and a little sentimental, but the direction is so sympathetic and the acting so simple and sincere, with many little nuances of human kindness and wholesomeness that the slightly inartistic touches may be over-

looked. Anyone fond of horses will find the picture enjoyable, and it will appeal to the whole family.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Yes

WEREWOLF OF LONDON » »

Henry Hull, Warner Oland, Valerie Hobson, Clark Williams. Screen play by John Colton. Direction by Stuart Walker. Universal.

This is a horror picture depicting that highly fantastic and revolting creature of medieval superstition, a human being capable of transformation in appearance and habits into a wolf. It is an unnatural and impossible plot in which the characters are all unwholesome and unhappy. It is entertaining only for those whose jaded tastes crave thrills through melodramatic and vicarious fright. The production gives the impression that it was hastily thrown together to take advantage of Henry Hull's present popularity.

Adolescents, 12 to 16

No

Children, 8 to 12

Absolutely not

WOMEN MUST DRESS » »

Minna Gombell, Gavin Gordon, Suzanne Kaaren, Lenita Lane, Hardie Albright. Direction by Mrs. Wallace Reid. Monogram Pictures.

This is the old story of a husband who leaves his wife and family after twenty years of married life and is finally brought back to the fold. It is logical and sincere, and the sympathetic handling of the material with due regard for both sides of the problem makes it interesting entertainment. Additional interest is contributed by the personal problems of the grown children.

Adolescents, 12 to 16

Not recommended; needs
mature point of view

Children, 8 to 12

No

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MOTION PICTURE REVIEWS

**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

JUNE 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Films Reviewed in This Issue

Air Hawks
Age of Indiscretion
Alias Mary Dow
Becky Sharp
Black Fury
Break of Hearts
Chinatown Squad
The Cowboy Millionaire
The Daring Young Man
Doubting Thomas
The Flame Within
The Florentine Dagger
Four Hours to Kill
George White's Scandals
The Glass Key
Goin' to Town
Go Into Your Dance
The Healer
Hold 'em Yale
The Informer
The Keeper of the Bees
Ladies Love Danger
Let 'em Have It
The Man Who Knew Too Much
Mary Jane's Pa
Men of the Hour
Naughty Marietta
The Nitwits
No More Ladies
Oil for the Lamps of China
Our Little Girl
Princess Charming
Public Hero No. 1
Spring Tonic
Star of Midnight
Swell Head
Under the Pampas Moon
Village Tale
The Wandering Jew

Films Suitable for Family Entertainment*

Becky Sharp (Mature)
Doubting Thomas
George White's Scandals
Go Into Your Dance
The Healer
The Keeper of the Bees
Let 'em Have It
Mary Jane's Pa
Naughty Marietta
The Nit Wits
Oil for the Lamps of China (Mature)
Our Little Girl
Swell Head
Under the Pampas Moon

*A family film means a film wholesome enough for family entertainment but not necessarily appropriate for children unaccompanied by adults.

NOTE: Through an error CHASING YESTERDAY was omitted from the list of family films in the May issue. It is excellent for children and adolescents.

THE WOMEN'S UNIVERSITY CLUB
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No. 6

MOTION PICTURE APPRECIATION IN THE SCHOOLS

by

SARAH McLEAN MULLEN

AUTHOR OF "How to Judge Motion Pictures"

"So you are going to teach my kids to get more of a kick out of motion pictures, are you?" asked a skeptical father of me when I sent out the first announcement to the homes, that Lincoln High School, among others, was going to teach Motion Picture Appreciation. "My kids get enough of a kick now. They raise the roof playing bandits and cowboys even though they are in junior high school. And my lady daughter imitates every movie heroine she sees till the boys get sick and tired of it. Why in the name of sense do you want to teach motion picture appreciation in the schools?"

I explained as well as I could that the chief purposes were to train students to select wisely, to teach them to evaluate whatever pictures they saw in terms of established criteria, and finally to support good pictures and avoid the bad. After a ten week experiment, in which his children discovered what magazines or other sources could be relied upon for cinematic reviews, and what constitutes a good picture, that same father came to me to say that I had had an unseen and silent student taking the course. He had followed our class program and he was convinced that every father and mother ought either to take such a course or to read some of the articles we had suggested. This change of attitude from scoffing, to one of conviction in support of the idea of instruction in motion picture appreciation, has been almost the universal result, wherever organized class instruction has been the plan.

As a school subject Motion Picture Appreciation is practically in its infancy, although it has been formally accepted as part of the state curriculum of instruction in eight states, including Ohio, Iowa, Connecticut, North Carolina, New Jersey, Pennsylvania, and New York as well as California. The grades in which instruction may be given vary from kindergarten through the last year of college.

In the high schools, this interesting subject may be taught in a variety of ways. It may consist of a separate unit of two weeks, five weeks, or ten weeks in length; or it may extend over a number of weeks, twenty or forty for example, and be emphasized only one day or two during each week or during each fortnight. It may be continued throughout the entire high school course in a spiral fashion, touching again and again upon the same topics, as applied to contemporary films or allied interests. Still another method is through clubs, of either curricular or extra-curricular nature, where the enthusiasm of a group for motion pictures motivates the club activities.

English teachers may choose the subject of motion pictures as a center of interest for oral or written composition or for comparative treatment of literature. It lends itself equally to journalism as a vital subject for various forms of class work, to public speaking, and to dramatics. Social Science classes may study the motion pictures as a potent medium of communication for the expression of ideas, as an interpretation of personal performance of an individual, of social conditions of various eras and geographical localities and peoples, or as a visible record of historical periods. Art teachers will find it a valuable subject in relation to the activity of artists and artisans connected with cinema production. Costume design, architecture, interior decorating, and photography of true worth are represented in many current films each year. Study of music, an almost inseparable element of pictures, might well be utilized by teachers in developing a greater appreciation of this phase. While only the most obvious functions of the teaching of Motion Picture Appreciation are mentioned here, it is apparent that such a course may become a strong integrating force in teaching academic subjects.

Furthermore, there are few, if any, more effective and vital methods for instruction aiming at character training than through discussion by class members with the teacher, of selected pictures. Film versions presenting definite problems of human behaviour and suggested solutions bring a greater understanding of character traits, motives, and goals.

The continuous change and flow of pictures makes impossible a static approach to the subject of motion picture appreciation. Only the recognized fundamentals of successful photograph structure and performance can be given as facts, and even these are subject to change, as studio techniques are being constantly perfected. The chief interest lies in the adaptation of established rules to appreciation of current pictures and in attempting to deduce new principles from examples of successful adventuring and experimentation. Courses in appreciation of art, drama, literature, and music have become established as school subjects. It remains for the pioneer of today to work out courses in the most universal of all arts, the motion picture.

Originally, the subject was introduced into the high school curriculum, through the activity of the National Council of Teachers of English under Dr. William Lewin of Newark, New Jersey. This group published study guides of various motion pictures, including "Alice in Wonderland," "Little Women," and "Treasure Island." During the past year, publication has been continued through the assistance of the Motion Picture Producers and Distributors of America, and of Columbia University Press. Late this spring, a committee has been formed in the Department of Secondary Schools of the National Education Association, again under the guidance of the pioneer, Dr. Lewin. Some of the members of his present committee were members of the original experimental group (among them, the writer). The other members have been drawn from fields of history, music, art, and language.

The first study guide of this group is the one put out for "Les Miserables." It contains questions suitable for history, foreign language, literature, and dramatic classes, and a dramatic selection for radio presentation, which, in Los Angeles, was presented by the Senior Dramatics class of Abraham Lincoln High School over KMTR.

Class study is not limited to study guides. In some schools, regular debates, round table, or panel discussions are held on all phases of production, distribution, and exhibition.

The technical side of picture production, from scenario writing through acting, photographing, editing and cutting are investigated by individuals and reported upon either in class or in clubs as part of the group activities. Bulletin boards, newspaper columns, and public speeches provide media for students to express their findings and opinions to their fellow-students and communities.

In some districts a very close relationship has been established between the class studying the subject and similar committees of club women. Through this tie-up, constructive measures toward better theatre conditions in the community have been worked out. Students of the motion picture soon become well aware of the restrictions of zoning codes, of double billing and block-booking. There students, as well as older groups, are working to make available good pictures at all times.

The new education emphasizes development of the boy or girl as a student, of course, but also as a constructive participant in community activities. Handled wisely, class work based on motion pictures presents a rich field for educational activity. This new generation will know what makes a good picture, will know how to choose their pictures wisely, and will be vitally interested in support of the good and elimination of the bad because of their class and club work in Motion Picture Appreciation.

FEATURE FILMS

AIR HAWKS » »

Ralph Bellamy, Tala Birell, Victor Kilian.
Screen play by J. Griffin Jay and Grace
Neville. Direction by Al Rogell. Columbia.

This is an absorbing but grim mystery drama in which a large air line tries to buy out a smaller one that seems a dangerous rival in procuring important air mail contracts. Failing in these negotiations, the larger company destroys several of its competitor's planes by the use of a death ray. The detective work which leads to the discovery of this device adds interest but there is too much tension and tragedy to make good entertainment.

Adolescents, 12 to 16

Exciting and tragic

Children, 8 to 12

Too exciting

AGE OF INDISCRETION » »

Paul Lucas, Madge Evans, Helen Vinson,
May Robson, David Jack Holt, Ralph Forbes,
Catharine Doucet. Direction by Edward
Ludwig. M-G-M.

The title has little accord with this picture which treats of the suffering meted out to a devoted and idealistic husband and a thoroughly lovable small son by a woman whose soul never rises above fine raiment and the social whirl. Smooth direction and an excellent cast combine to give the story depth, sincerity and emotional appeal; one feels that here are real people in real situations of life. It is not a good film for the younger groups, however, as it throws the suspicion of instability upon the one who should be trusted most, and it fails as a commentary on modern conditions of divorce because in only a low percentage of cases is the mother totally devoid of affection for her child.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

ALIAS MARY DOW » »

Sally Eilers, Ray Milland, Henry O'Neill.
Story by William Johnston and Forrest Hal-
sey. Direction by Kurt Neuman. Universal.

This story seems assembled rather than written. The author summons for his purpose certain popular themes such as kidnapping, thwarted mother love and the dance hall girl with the "heart of gold" and makes them march in plot formation. The result is trashy, supersentimental and without a drop of real life blood. A baby girl is kidnapped from a wealthy home and is never found. Eighteen years later the husband, in order to save his wife's life as she lies in a hospital,

hires a dance hall girl to impersonate the lost daughter. There follows a succession of scenes in which we see the girl, torn between her desire for easy money and her love of her old life, alternating between home and cabaret. The foster mother takes her to Europe (for no apparent reason except to afford pictures of a luxurious liner and a state room submerged in orchids). In the end, a former pal threatens to expose the girl and an unbelievable love story completes the improbable dénouement. It is just another emotional melodrama.

Adolescents, 12 to 16

No

Children, 8 to 12

No

BECKY SHARP » »

Miriam Hopkins, Frances Dee, Cedric Hard-
wicke, Nigel Bruce, Allison Skipworth, Alan
Mobray. Based on Thackeray's "Vanity
Fair." Adapted from the play "Becky Sharp"
by Langden Mitchell. Designed in color by
Robert Edmond Jones. Producer, Kenneth
MacGowan. Direction by Rouben Mamou-
lian. R.K.O.

The primary interest in this film is, of course, the novelty of color in a picture of feature length. While individual closeups show that a different process of make-up may eventually be necessary, the whole effect is exquisite and one is delighted by the beauty of composition. The story is a fascinating adaptation of Thackeray's classic, portraying a span of years in the life of one of the cleverest and most ruthless women of fiction. Miriam Hopkins is brilliant in the unsympathetic role of *Becky*, witty, avaricious, scheming, cruel, but giving all the affection of which she is capable to her husband Captain Crawley, admirably played by Alan Mobray. The whole cast is exceptionally well chosen with special mention due Cedric Hardwicke as the *Marquis of Steyne*, and Nigel Bruce as *Joseph Sedley*. The good taste in adaptation and direction is noteworthy. It is decidedly worth while entertainment.

Adolescents, 12 to 16

Excellent for those

capable of
evaluation

Children, 8 to 12

Too mature

BLACK FURY » »

Paul Muni, Karen Morley, William Gargan,
Tully Marshall, Mae Marsh. Direction by
Michael Curtiz. First National-Warner
Bros.

Sensationally advertised as a propaganda picture, this story of strikers in a Pennsylvania coal mine is in reality an exciting

film, remarkably well directed, with Paul Muni, as the central character, contributing an unforgettable portrait of a mine worker. We are informed by good authority that the picture was submitted to both employers and workmen for approval before it was released, a fact which should uphold our opinion, formed after seeing the picture, that it is not intended to present capital and labor problems from a biased viewpoint. With a coal mine for background and a miner for hero it uses the locale and the drama of a strike for the creation of stirring entertainment. When *Jo Radek*, the miner, is jilted by his girl, he drinks himself into a pugnacious mood and falls prey to the inflammatory talk of men whose racket is fomenting strikes for the purpose of supplying paid strike-breakers. He attempts to lead a rebellion against his union and the events that follow make thrilling drama. Audiences will probably interpret the picture in conformity with their natural sympathies. But whether or not they see in it propaganda to support their theories they will undoubtedly find it a superlatively good movie.

Adolescents, 12 to 16

Children, 8 to 12

Very tense and emotional

No

BREAK OF HEARTS

Katharine Hepburn, Charles Boyer, John Beal, Jean Hersholt. Story by Lester Cohen. Direction by Philip Moeller. R.K.O.

We are unable to be enthusiastic about this new vehicle for Katharine Hepburn much as we should like to be. It is too mechanically plotted, too trite a story, and too unreal. A musical amateur marries a skilled orchestra conductor who has a well-known weakness for the fair sex. After their honeymoon, the inevitable disillusionment comes, and the inevitable degradation of the man and his regeneration follow as per formula. Charles Boyer has all the opportunities in his role; John Beal is sympathetically cast; Miss Hepburn spends her time crying and has little opportunity for her ability. The picture is lavishly set and has interesting musical interludes, but from critical audiences it can evoke only faint enthusiasm.

Adolescents, 12 to 16

Children, 8 to 12

Little value

Too mature

THE COWBOY MILLIONAIRE

George O'Brien, Evalyn Bostock, Maude Allen. Screen play by George Waggoner and Dan Jarrett. Direction by Edward F. Cline. Atherton Productions. Fox release.

Society drama consorting with a Western results in a stupid, unconvincing picture with misplaced accents of humor. Through sheer

luck unaided by intelligence the fatuously smiling cowboy hero wins a scion of British wealth and a gold-mine. The production is not sufficiently exciting for those who like their Westerns wild, and it is too crude to satisfy anyone else.

Adolescents, 12 to 16

Children, 8 to 12

Poor

Much of it is uninteresting

CHINATOWN SQUAD

Lyle Talbot, Valerie Hobson, Hugh O'Connell, Andy Devine, Leslie Fenton. Original story by Lawrence C. Blochman. Direction by Murray Roth. Universal.

San Francisco's Chinatown provides an interesting and colorful background for a murder mystery, the solution of which provides a plot that holds interest for an unexacting audience.

Adolescents, 12 to 16

Children, 8 to 12

No value

No

THE DARING YOUNG MAN

James Dunn, Mae Clark, Neil Hamilton, Sidney Toler. From a story by Claude Binyon and Sidney Skolsky. Direction by William Seiter. Fox.

Possibly there would be some excuse for a good satirical comedy lampooning prison conditions and corrupt wardens but there should be no place on any theatre bill for such a wretched pot boiler as this picture. In a prison where the inmates are all on a holiday to escape the police and be free to run the politics of the underworld, a reporter, incognito, gathers facts for a newspaper story. The events are so exaggerated, so silly and so crude that they are not even funny. The whole thing is offensive in its stupidity.

Adolescents, 12 to 16

Children, 8 to 12

Impossible

Impossible

DOUBTING THOMAS

Will Rogers, Billie Burke, Alison Skipworth, Sterling Holloway, Frank Albertson. From the play, "The Torch Bearers," by George Kelly. Adaptation by Bartlett Cormack. Direction by David Butler. Fox.

Crooners' places in the sun of popular fancy are to be usurped by a new rival, for Will Rogers enters the field in an hilarious performance in his role of "Doubting Thomas," the sausage maker who has to do something drastic in order to cure his family of being "stage struck." It is a jolly, wholesome story in the general style of Rogers' usual vehicles. Good direction and careful casting make it successful entertainment.

Adolescents, 12 to 16

Children, 8 to 12

Entertaining

Acceptable

THE FLAME WITHIN » »

Ann Harding, Herbert Marshall, Henry Stevenson, Louis Hayward, Maureen O'Sullivan. Written and directed by Edmund Goulding. M-G-M.

Delving into medicine and psychiatry with a romantic exponent of the science to lighten its more serious aspects seems to be the popular diversion of the hour if one may judge from recent photoplays. As pseudo-scientific themes go, this picture has a sound one and it most certainly has a charming heroine to take off the curse of deep thinking. A lovely, young and feminine doctor of psychiatry attempts to remove the handicaps of a neurotic, alcoholic youth and thereby plunges herself into a difficult situation. The reasoning seems logical up to a certain point but we suspect that had a real psychiatrist instead of a scenario writer handled the case the young man's fiancée, who was an even more neurotic person, would also have been the object of the doctor's attention and there might not have resulted so romantic a story. The acting is good, the direction smooth and the whole deserving of interest.

Adolescents, 12 to 16
Mature

Children, 8 to 12
No

THE FLORENTINE DAGGER » »

Donald Woods, C. Aubrey Smith, Robert Barrat, Margaret Lindsay. From the novel of the same name by Ben Hecht. Direction by Robert Florey. Warner Bros.

A young Italian, victim of a dual-personality complex, believes himself to be the reincarnation of Cesare Borgia with the Borgias' well known propensity to dispose of their enemies. He comes under the care of a psychiatrist who suggests an interesting cure. A murder mystery adds suspense and interest to the plot. It is well acted and directed.

Adolescents, 12 to 16
Possibly

Children, 8 to 12
No

FOUR HOURS TO KILL » »

Richard Barthelmess, Joe Morrison, Helen Mack, Gertrude Michael, Dorothy Tree, Roscoe Karns. Original play, "The Small Miracle" by Norman Krasna adapted for the screen by Norman Krasna. Direction by Mitchell Leisen. Paramount.

When we enter a theatre and look over the heads of the audience, we may think that the drama is entirely on the stage, but if we could discover what is happening on the backstage of the minds of those who compose that audience, we might find drama of an infinitely more vivid, more complex and more tensely emotional quality. In this play, Mr.

Krasna has skilfully called our attention to the audience. He has woven their strangely disassociated lives into an intensely stirring drama of present day America. All of the characterizations are excellent, with special credit being accorded Mr. Barthelmess, who gives probably one of the finest performances of his career. Nervous tension remains high through most of the play and the scenes which make up the climax are particularly harrowing, but the ending strikes a decidedly and satisfactorily lighter note.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
Unsuited

GO INTO YOUR DANCE » »

Al Jolson, Ruby Keeler, Glenda Farrell, Helen Morgan. Direction by Archie Mayo. Warner Bros.

An entertaining musical film with tuneful songs and several interesting dance numbers. Al Jolson plays the role of an irresponsible Broadway star who gets into trouble with Equity. His sister and one of her friends help him stage a comeback. Both Miss Keeler and Al Jolson will please in this, their first co-starring vehicle.

Adolescents, 12 to 16
Good

Children, 8 to 12
If it interests

GOIN' TO TOWN » »

Mae West, Paul Cavanaugh, Ivan Lebedeff, Gilbert Emery. Direction by Alex Hall. Paramount.

None of Miss West's later vehicles has attained the interest or originality of "She Done Him Wrong." There was a sincerity and honesty to that vulgar portrayal which was unique. Modern versions of the character seem anachronisms, and even Miss West's most ardent admirers will not find her convincing as a lady of quality into which she is metamorphosed in "Goin' to Town." However her undulating walk, her distinctly individual manner of reading her lines will still attract a certain number who find her different enough to entertain. The lines, as usual, are full of innuendoes, the settings are luxurious, costumes and jewels lavish, the horse race exciting and the operatic episode, ludicrous.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE GLASS KEY » »

George Raft, Edward Arnold, Claire Dodd. From the story by Dashiell Hammett. Direction by Frank Tuttle. Paramount.

It is difficult to believe that anyone will find entertainment in such a picture as this. So crudely is the story put together that one is not sure until it is half over just what is

its theme. At first the emphasis is upon political intrigue; then romance is introduced and finally we find all the characters embroiled in a murder mystery. Through a dreary succession of scenes we see suspects and potential witnesses knocked out of windows, burned in their beds, made helpless with liquor and otherwise subjected to the slap-stick devices of the movie studio. No comment upon the acting is pertinent since not histrionic ability but physical endurance is the qualification for such a picture. It has no value for any audience.

Adolescents, 12 to 16
No

Children, 8 to 12
No

GEORGE WHITE'S SCANDALS » »

George White, James Dunne, Evelyn Laye, Emma Dunn, Ned Sparks, Cliff Edwards. Direction by George White. Fox.

In the triple capacity of author, director and actor, George White has evolved an excellent piece of entertainment. It lacks the elaborate dance ensembles seen in recent musical comedies on the screen, but by many people this will not be considered a detrimental omission. The slight plot holding the separate numbers together concerns the fortunes of a boy and girl vaudeville team, imported from the "Sticks" by George White to appear in his show in New York. There is some startlingly good tap dancing by Eleanor Powell, and the talented cast does its share towards making this a very good picture of its type. The costumes and settings are eminently satisfactory.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Passable

THE HEALER » »

Ralph Bellamy, Karen Morley, Mickey Rooney, Judith Allen. From the novel by Robert Herrick. Adaptation by James K. Millen and John Goodrich. Direction by Reginald Barker. Monogram.

When a doctor experimenting in the treatment of infantile paralysis in a remote country place saves the life of a wealthy girl who is brought to him for an emergency operation, a three-cornered love story develops with the rich girl and the doctor's assistant as rivals. The plot is confused in that it attempts to develop too many themes; the doctor's methods of healing the victims of infantile paralysis, his problems with hysterical society patients and his personal dilemma when he is tempted to accept the rich girl's bank account instead of the devotion of his assistant. A sensational climax solves his difficulties when a forest fire brings

out the true characters of all concerned. The picture is only fair entertainment.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

HOLD 'EM YALE » »

Patricia Ellis, Warren Hymer, George E. Stone, Andy Devine, William Frawley. Story by Damon Runyon. Direction by Sidney Lanfield. Paramount.

This is not a college story but a farce with a tenuous, wholly improbable plot concerning a foolish young girl who is always falling in love with men in uniform, much to the detriment of her father's pocketbook. Through the efforts of a quartet of ticket scalpers her attentions are finally diverted to a football player. The scalpers furnish whatever can be said to be entertaining in the picture.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE INFORMER » »

Victor McLaglen, Heather Angel, Una O'Connor. From the story by Liam O'Flaherty. Direction by John Ford. R.K.O.

Like many of the plays of the Irish theatre this one establishes a mood which is sombre, unrelieved by lighter strains, yet intensely interesting from a dramatic and artistic point of view. It is the study of the disintegration of a man's soul, of the soul of a *Sinn Féiner* who betrays his friend for a handful of silver and is hounded by relentless fear and remorse until he begs for mercy in his final hour. Victor McLaglen rises to his opportunity in the difficult role of *Gypo*, and the direction is exceptionally fine, but because of the brutality and misery and barren grief the picture will satisfy only a limited audience.

Adolescents, 12 to 16
Too depressing

Children, 8 to 12
By no means

THE KEEPER OF THE BEES » »

Neil Hamilton, Betty Furness, Emma Dunn, Edith Fellows, Hobart Bosworth. From a novel by Gene Stratton Porter adapted by Adele Buffington. Direction by Christy Cabanne. Trem Carr, producer. Monogram.

The simple sweetness of Mrs. Porter's novel is to be found in its adaptation to the screen, and director and cast have tactfully carried out its spirit. It is the story of how courage, health and contentment come to an invalided soldier because of his kindness to an old man and with the help of kindly and philosophic neighbors. Happiness is assured him also, the outcome of an act of unselfish sympathy. It is the kind of plot which has

endeared Mrs. Porter to many readers and it is presented on the screen with restraint and good taste. Some of the nature lore so characteristic of her writings has been retained in the picture. The lovely shore of the Northern California coast line is a beautiful setting and the cast is well chosen. While children may not always follow some of the complexities of the plot they will enjoy the keeping of the bees and other sequences. It is a good family film.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Probably entertaining

LADIES LOVE DANGER » »

Mona Barrie, Gilbert Roland, Donald Cook, Adrienne Ames, Hardie Albright, Herbert Mundin. From a story by Ilya Zorn. Direction by H. Bruce Humberstone. Fox.

Entertaining, sophisticated mystery story with three murders to be solved. The star of a certain theatre, her manager and the backer of the show are murdered. Who killed them? You won't guess until the very end. Clever dialogue and humorous touches relieve the tension.

Adolescents, 12 to 16

No

Children, 8 to 12

No

LET 'EM HAVE IT » »

Richard Arlen, Virginia Bruce, Alice Brady, Bruce Cabot. Story by Joseph Moncure March and Elmer Harris. Direction by Sam Wood. United Artists.

In this absorbing story of the capture of a public enemy we are shown, as in "G-Men," the courage, ingenuity and tireless devotion to duty of the Federal agents. Proving conclusively that all the thrill and romance of old time gangster themes can be preserved in pictures which direct sympathy to the agents of law, this production is exceedingly good entertainment as well as a liberal education in the training and ideals of our United States Secret Service department. It is not without violent encounters and brutality but it is exceptionally well handled and is not unnecessarily harrowing.

Adolescents, 12 to 16

Good

Children, 8 to 12

Not advised

MEN OF THE HOUR » »

Richard Cromwell, Billie Seward, Wallace Ford. Story and screen play by Anthony Coldeway. Direction by Lambert Hillyer. Columbia.

An over-zealous newspaper camera man fails in his first assignment and is discharged, but his resourcefulness eventually results in

his reinstatement on the paper. Though a pleasant little love story is an important part of the plot the real interest lies in the work of the camera men, their daring, their alertness and their bravery. In the ordinary course of their work, there is much that is exciting and thrilling, and when certain scenes they record become damning evidence against notorious gangsters, there is intense drama as well.

Adolescents, 12 to 16

Interesting but very tense

Children, 8 to 12

Too exciting

MARY JANE'S PA » »

Guy Kibbe, Aline MacMahon, Tom Brown, Nan Gray. Direction by William Keighley. Warner Bros.

This is an amusing comedy. Guy Kibbee as a barker at a side show suddenly is attacked by the wanderlust and leaves his family to shift for themselves. The mother establishes a powerful newspaper and is becoming involved in a political imbroglio with a crooked candidate for the Legislature when "Pa" returns to restore domestic harmony.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Little interest

THE MAN WHO KNEW TOO MUCH » »

Peter Lorre, Leslie Banks, Edna Best, Nova Philbeam, Pierre Fresnay. Story by Charles Bennett and D. B. Wyndham Lewis; scenario by Edwin Greenwood and A. R. Rawlinson. Direction by Alfred Hitchcock. Gaumont-British.

If you are to understand the cryptic threads of this plot let us warn you not to miss the opening reels. It is an exceptionally strong story in which an English couple enjoying the winter sports at St. Moritz with their young daughter, suddenly find themselves in possession of knowledge of an international plot. Before they can report their information their child is kidnapped and they are warned to keep their secret or "never see their child again." The story is told in brief sequences which require close concentration to follow intelligently but it builds up to a climax as exciting as those in any American gangster film. An excellent cast, new to us for the most part, adds interest, and the restraint in the acting makes the general effect more sinister. Peter Lorre again presents a villain unique and unforgettable.

Adolescents, 12 to 16

Very complicated

Children, 8 to 12

Terrifying

NO MORE LADIES » »

Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone, Edna May Oliver. From the play by A. E. Thomas. Direction by Edward H. Griffith. M-G-M.

The false standards, glittering luxury and supersophistication of this picture will discourage those who hoped that the manufacture of this sort of product had ceased. It has a trite plot concerning the tactics used by a society wife to end the philanderings of her play-boy husband. The tempo is fast, the lines are smart, though artificial. Joan Crawford is an excellent mannequin upon whom to display beautiful clothes and Edna May Oliver in a very human characterization brings reality to an otherwise unconvincing portrayal of the behavior of decadent wordlings.

Adolescents, 12 to 16

Most unsuitable

Children, 8 to 12

No

NAUGHTY MARIETTA » »

Jeanette MacDonald, Nelson Eddy, Frank Morgan. From the light opera by Victor Herbert. Direction by W. S. Van Dyke. M-G-M.

With lilting buoyancy and definite charm, this delightful operetta carries one through an interesting period in the colonial history of New Orleans. The vivid and romantic plot with the period and locale afford wide opportunity for picturesque settings. The acting is deft and the singing voices of the principals so good, that the songs, though familiar, become exquisitely fresh. Dramatic sequences which lead up to the songs make the music plausible at the times when it is introduced. Both Miss MacDonald and Mr. Eddy are at their best, and those who do not become captivated by their acting and attractive personalities, will undoubtedly be won by their excellent voices.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

THE NITWITS » »

Bert Wheeler, Robert Woolsey, Fred Keating, Betty Grable. Story by Stuart Palmer. Direction by George Stevens. R.K.O.

There is somewhat more plot to this riotous farce than is usual in Wheeler and Woolsey productions and, although the climax turns to hilarious slapstick, on the whole it is more entertaining than usual. The "Nitwits" are of course Wheeler and Woolsey who run a cigar stand. *Johnny's* girl is a secretary, and when her boss is murdered suspicion rests upon her. The "Nitwits" clear her name in a series of situations run-

ning the gamut of absurdities and bringing many laughs.

Adolescents, 12 to 16

Good

Children, 8 to 12

Possibly too exciting

OIL FOR THE LAMPS OF CHINA » »

Pat O'Brien, Josephine Hutchinson, Jean Muir, Lyle Talbot. Story by Alice Tisdale Hobart. Direction by Mervyn LeRoy. Warner Bros.

Most interesting in theme and in its foreign setting, this film is a serious indictment of a big corporation's ruthless methods in dealing with its employees. The story is developed from the point of view of an idealistic young man who devotes himself conscientiously to making his job the main factor in his life, not only for his personal advancement but because of his unquestioning loyalty to the "Company." He is sent to China for a huge oil corporation and then, though he encounters innumerable hardships and injustices, with the staunch support of an understanding wife he finally wins the coveted promotion. The author ironically leaves his public in the dark concerning the influences which were eventually responsible for seeing that justice was done, and the ending can not be interpreted as softening in the slightest degree the unfavorable light in which big business is shown. The picture is an exceptionally interesting adaptation of a popular book, the acting is unusually good, the photography is excellent, the direction smooth and telling. The production merits the attention of discriminating audiences.

Adolescents, 12 to 16

Interesting though
mature

Children, 8 to 12

Too mature

OUR LITTLE GIRL » »

Shirley Temple, Rosemary Ames, Joel McCrea, Lyle Talbot. From the story, "Heaven's Gate," by Florence Pfalzgraf. Adapted by Stephen Avery. Direction by John Robertson. Fox.

In spite of its child heroine this is not an ideal story for children since it deals with the theme of the busy husband, the wife who feels neglected, and the other man who has time to relieve her boredom. However, it is fairly apparent from the start that the happy home will be saved by the child, and Shirley Temple, by obscuring the plot with her dazzling personality, successfully gives to the whole the lustre that it would otherwise lack. Adults who like Shirley will like the picture.

Adolescents, 12 to 16

Enjoyable

Children, 8 to 12

Yes, passable

PUBLIC HERO NO. 1 » »

Lionel Barrymore, Jean Arthur, Chester Morris, Joseph Calleia, Paul Kelly, Lewis Stone. From a story by J. Walter Ruben and Wells Root. Screen play by Wells Root. Direction by J. Walter Ruben. M-G-M.

The gangster film, with its thrilling action and adventuresome plot, seems to be enjoying a successful revival now that sympathy has definitely been established in favor of the agents of the law. The excitement and suspense of a chase is usually interesting especially when the enterprise is extremely dangerous. These G-MEN films are undoubtedly supplying a public demand but we feel that action emphasizing the detective work and limiting the gun-play would be as effectively diverting. This picture concerns the capture of a gang of criminals by federal agents. It gives a candid and bold description of crime today and an equally frank description of the loyalty of Federal agents to their oath of office, of their absolute fearlessness in the line of duty and of their relentless prosecution of their purpose to rid society of the hardened criminal.

Adolescents, 12 to 16

Harrowing

Children, 8 to 12

Unsuited

PRINCESS CHARMING » »

Evelyn Laye, Henry Wilcoxon. Direction by Maurice Elvey. Gaumont-British.

A princess betrothed to a King she has never seen, escapes her predicament by marriage to the King's aide with whom she falls in love. The trite plot is sufficient musical comedy material, perhaps, but there is nothing besides Miss Laye's beauty and charm of personality to build up interest. The direction is slow and vague, the music uninteresting and the humor dull.

Adolescents, 12 to 16

Little interest

Children, 8 to 12

No

STAR OF MIDNIGHT » »

William Powell, Ginger Rogers, Ralph Morgan. From the novel by Arthur Somers Roche. Direction by Stephen Roberts. R.K.O.

Very much in the manner of "The Thin Man," this film has all the pert dialogue and gay nonchalance of its predecessor and is undoubtedly entertaining. To say that it equals the earlier picture would be undue praise, for the drinking scenes which almost reached the limits of good taste have been carried many cocktails too far, and the mystery has been made of such secondary importance to the sophisticated graces of Ginger Rogers and the sybaritic accouterments of William Powell's apartments that even the most alert mystery fan is at a momentary loss to explain whether

or not Mary Smith, the star of a stage success called "Midnight," was actually kidnapped and just what murders took place and why. Anyhow Powell is a most engaging sleuth, and there is a good deal of suspense to contrast with the gaiety in this latest example of the detecto-convivial film.

Adolescents, 12 to 16

No, too sophisticated

Children, 8 to 12

No

SPRING TONIC » »

Lew Ayres, Claire Trevor, Walter King, Zasu Pitts. From the play "Man Eating Tiger" by Ben Hecht and Rose Caylor. Direction by Clyde Bruckman. Fox.

When you go to see this farce, leave your literal minded friends at home and prepare to relax your critical faculties. It is unmitigated nonsense, inconsequential and absurd. If you like that sort of thing you will enjoy the escapades of a cast consisting of a bride escaping from a too reasonable husband, a circus Lothario, the village applejack makers and an errant lion.

Adolescents, 12 to 16

Passable

Children, 8 to 12

No interest

SWELL HEAD » »

Wallace Ford, Barbara Kent, Dickie Moore, J. Farrell MacDonald. Direction by Ben Stollhoff. Columbia.

A "swell-headed" baseball player is so good that his team mates and his manager are forced to endure him, but his self-confidence and egotism lead to a series of ignominious happenings which, together with his approaching blindness, accomplish his deflation. Dickie Moore, as a loyal little "pal," is the instrument of his regeneration.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Yes

UNDER THE PAMPAS MOON » »

Warner Baxter, Ketti Gallian, Veloz and Yolanda. Screen play by Ernest Pascal and Bradley King. Direction by James Tingling. Fox.

A highly improbable and confused plot and a complete set of garbled foreign accents make this an artificial and unconvincing picture. Warner Baxter, the perennial Cisco Kid, plays the part of the gaucho whose valuable horse is stolen and sold to a crooked promoter. He regains possession of it along with the heart of a traveling cafe singer. It is light entertainment, possibly too light for most tastes, resembling to some extent a cowboy thriller.

Adolescents, 12 to 16

Fair

Children, 8 to 12

Good

VILLAGE TALE » »

Randolph Scott, Kay Johnson, Arthur Hohl, Robert Barrat, Janet Beecher, Andy Clyde, Edward Ellis, Dorothy Burgess. From the novel by Phil Stong. Direction by John Cromwell. R-K-O.

The value of drama of this type is always controversial. For many it will be only an unpleasant story of cruel people who do stupid and malicious things. But others will see in it unusually clever emphasis on human characterizations and plausible emotional reactions set against a country background. Both author and director have caught with realism the petty hates and spiteful tricks of the everyday, thoughtless villagers and the general atmosphere is suggestive of the Hardy novels of English rural life. The story points to the value of good breeding and a fine and strong inheritance of physical and intellectual traits and brings out the philosophy that a majority of ordinary people are always dependent upon stronger leaders for guidance although they show no gratitude in the end. The humor is not sophisticated. Many will think it coarse and the plot is slow in development because of the multitude of details introduced for atmosphere. It is not a pleasant tale. We cannot recommend it as entertainment. You may see in it what you will.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE WANDERING JEW » »

Conrad Veidt, Marie Ney, Cicely Oates, Basil Gill, Anna Grey. Direction by Maurice Elvey. From the play by E. Temple Thurston. Musical setting by Hugo Reisenfeld. Julius Hagan Production. Released in America by Olympic Pictures.

There is a tremendous appeal to the imagination in the legend of the Wandering Jew, the man who cursed Jesus and was therefore condemned to wander endlessly through the ages until Christ should come to him again. Conrad Veidt brings this shadowy, legendary figure vividly before us. Seeing the forlorn Jew who is denied the solace of death, we find ourselves believing in his predicament and sympathizing with him in his yearning for release. The picture has almost no story. It is a series of incidents pointing the stages of the Jew's spiritual growth from the scoffing voluptuary going out to spit upon Jesus when he passes, to the kindly doctor tending the poor and affirming his faith before the Court of Inquisition. It is beautifully acted, intensely dramatic yet restrained and should interest intelligent audiences both for its theme and for its artistry. The lovely musical setting enhances the beauty of the production.

Adolescents, 12 to 16
Very mature

Children, 8 to 12
Incomprehensible

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LOS ANGELES, CALIFORNIA**

JULY 1935

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*A family film means a film wholesome enough for family entertainment but not necessarily appropriate for children unaccompanied by adults.

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No. 1

THE COLLEGE WOMAN AND THE MOTION PICTURE

Sarah McLean Mullen*

"Let's do something constructive this year about the motion picture problem in our town," summarizes the feeling that resulted from the meetings on the subject of motion pictures at the recent national convention of the A.A.U.W. in Los Angeles. The article by Dr. Edgar Dale in the A.A.U.W. Journal for June provided substance for the initiation of general discussion. More detailed suggestions are welcome, however, as offering a challenge to every university graduate who has not yet found satisfactory employment for her time and energy, either as a professional or as a volunteer worker. That there is a problem in connection with pictures in our modern social life is accepted; what to do about it, is as yet to be worked out.

For the teacher in the schools, there are, of course, two types of activity of fundamental importance: class instruction in photoplay appreciation and the motion picture club. Both of these have as their basic objectives, the selection of worthwhile film entertainment, the development of a discriminating taste, as well as an increased enjoyment of good pictures. It is likely that discussion of pictures will lead to other points and the teacher as well as the students will find profitable enjoyment in the discussion of subjects near to the children's hearts.

Outside the school walls, the teacher may share other activities related to pictures, either as a mother or as a club woman. As a mother, the chief responsibility of the college woman seems to be in accustoming her family to the use of reliable film-guides such as that of the Los Angeles Branch, "Motion Picture Reviews." Next, the college woman should busy herself within her own group of friends or neighboring families in awakening a sense of the responsibility that parents should bear in connection with the motion picture entertainment of their children. This includes wise selection of pictures, substitution of other activities for film attendance, and accompanying children to the theatre to insure correct understanding or providing an often needed "adult discount" to soften the over-stimulating effect of thrills or prolonged suspense.

The wise college parent will provide an opportunity for the children to discuss the pictures viewed. This should not be mere retelling of the story, but should include some evaluation of performance and some analysis of motives and actions of characters. Such a

procedure will tend to eliminate the commonly accepted custom of letting the children go to a movie, merely because "Johnny and Sue are going" or because "it is Friday night or Saturday afternoon"—as the case may be. Gradually the children in homes operating under this plan will become accustomed to going only when there is a picture that offers something truly conducive to their welfare, in clean fun, entertainment, enjoyable music, valuable vicarious experiences of travel or adventure, or vivid visualization of characters and events.

The greatest opportunity, however, lies in the activities of an organized group of an A.A.U.W. Branch, for with the backing of such an organization even a small group can accomplish a great deal.

The first step should be the study of motion pictures to determine what constitutes a good and a bad picture. There is considerable material at hand that will assist in setting up standards of evaluation. The group should put into as exact expression as possible its standards for pictures suitable for various age groups. This cannot be done, of course, without some study of child psychology, as well as of drama, music, photography, and story values. The study program of the Indianapolis Branch offers many excellent suggestions.

Now the members of the group are ready to work. They may decide to organize within their community a Better Films Council. The membership in such a Council should consist of representatives, duly chosen, from the various clubs and other organizations. If there is already a Council, it will probably be more desirable to work within it, assuming the responsibility of leadership and service as required. On the other hand, the group may decide to maintain their independence and to act as a separate unit. This is most desirable only if there are no similar organizations which could feel that their efforts are being duplicated.

It is well from the very beginning to let the public know through the press just what are the objectives of the group or Council. This may necessitate articles or talks by members who know their subject thoroughly. As a rule, there will follow many suggestions for desired assistance or endeavor.

School classes studying motion picture appreciation, churches and clubs desiring programs on the subject will be glad to present informed speakers from the A.A.U.W. group. They will welcome other aid, also, in the form of printed or written articles, study-guides, pictures, or other materials that will enliven or broaden the study. This activity can easily lead to maintaining a bulletin board service for schools, churches, and clubs as to new publications, approved advertising and publicity. Perhaps, too, the group may, in some way, provide not only an annotated bibliography, but also a number of the books on the subject most worthwhile for a lending library.

Other work follows. It may consist of serving on preview committees to determine what the forthcoming pictures will have of value for the local community. This particular phase of the work, while most attractive to members, is oftentimes least valuable, as the work has probably already been done earlier and better by others more accustomed to the work. Most branches would do better merely to support such established services as conform best to the standards previously determined upon. However, there is value in publication of film-guides and estimates signed by individuals known locally. And certainly there is a necessity for purposeful first-night viewing of various types of films not covered by the usual reports. Short subjects and newsreels, because of their timeliness, are seldom evaluated before their local appearance. College women are likely to be sentient as to propaganda, especially as regards war attitudes and political suggestions contained in these types of pictures. Much harm may be prevented by concerted action of Film Councils or A.A.U.W. groups in protesting the showing of any sort of objectionable pictures.

The local exhibitor or theatre manager is always eager to obtain support for his programs. He is equally fearful of the ill-will of a group of leaders. There is good reason for co-operation between college women and the manager. Conditions in local theatres as related to

minors especially are certainly always within the scope of the group's activity. These may include physical conditions; such as sanitation, crowding, poor lighting, fire exits, etc., or lack of proper supervision of young audiences. College women should, of course, be watchful of local advertising, particularly the lures and baits used to appeal to youngsters. It is not only the lobby display and screen trailer depicting scenes unwholesome in their influence, but the more insidious lures that are to be challenged. College women certainly should take the initiative in arousing public opinion against the exploitation of children. Such offers as free dancing lessons, training for radio and stage, free film tests, and "kiddie programs"—all seem generous and altruistic to the uninformed. The college woman must show their true nature to the public.

Not all the work need be so seemingly destructive; much of it may be obviously constructive. College women may serve the whole community in obtaining better pictures in the commercial theatres. Informed as to the truth about trade practices, she cannot be argued down in her demand for a just proportion of excellent films. Sometimes it may be necessary for the workers to assume the sponsorship of worth-while pictures even to the extent of a telephone publicity campaign or selling a block of seats, but the results justify the labor. In some communities, paralleling an established custom in England, interested persons are organizing cinema-going clubs which attend in a body in support of unusual films—films that otherwise would not be shown in the local community. The publicity provided by college women may be by word of mouth only, by inserted notices in the club bulletin, or by other means, but the exhibitor will soon recognize its value and will be more ready to accept suggestions from such a group.

Should the manager or exhibitor prove recalcitrant or uncooperative, the group can do much to develop public feeling that will result in a demand for a finer type of person in his place, one who feels a responsibility to the community as well as to the theatre owner. At present, one of the chief problems connected with motion pictures lies in the ignorance and lack of vision of some exhibitors.

Occasionally where schools are equipped with proper facilities for projection, the college group may assist in obtaining and supporting a worthy film program. On the whole, however, most good can be accomplished through cooperation with the commercial theatre.

Where there are several theatres in a community, a valuable asset to a community is motion picture information service located in the library or some other accessible place. This service usually includes information on the title, producing company, director, cast, general theme of the story, classification as to type, and rating as to value for special age groups and, of course, the date, hour and place of showing. The college women's group may easily install the system, provide the data to continue its operation, and even give time to answer phone calls and letters.

As antidotes to the bite of the film bug that seems to result in motion picture obsession with some people, especially youngsters, the group may foster activities of another nature. Dr. Dale suggests Children's Theatres, offering stage plays. Another, equally valuable, is a cinema club for amateur production and showing of 16mm. films. Creative instincts once aroused lead to many activities and to a more discriminating attitude toward the commercial product. Amateur picture-making may be made to include community interests such as local history. Recording school, club, or community activities weld seemingly non-assimilable groups. The results, too, are long-lasting, for a motion picture of this kind gives pleasure and continued interest for years.

There is always an opportunity for college women to suggest to producers stories for filming. Producers delight to know of a ready-made audience. There is also some possibility—not much, it is true—of writing a scenario that may be accepted by a producer. And of an entirely different nature is the need for college women to cooperate in surveys or experiments conducted by reputable organizations on problems connected with the motion picture. And last of all, there is the necessity for these same women to work *intelligently* for legislation that will bring better pictures and better conditions to the home town and to the entire world.

*Author of "How to Judge a Motion Picture" and Editor of "Following the Films," Scholastic Magazine.

FEATURE FILMS

THE ARIZONIAN » »

Richard Dix, Margaret Grahame, Preston Foster, Louis Calhern. Direction by Charles Vidor. R.K.O.

Human nature in the raw is shown in the early days of Arizona with the sheriff and his cohorts as desperadoes who indulge in robbery and murders for personal gain until they are supplanted by a man with sufficient courage to establish a new standard of law and order. It is melodrama perforce, with more than the usual amount of drinking and gun-play but does have a factual basis in the history of that Western state. There are fine views of desert and mountain country, especially in the opening scenes, and for those who enjoy rapid-fire Westerns, it should prove entertaining.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too violent

AWAKENING OF JIM BURKE » »

Jack Holt, Florence Rice, Kathleen Burke, Jimmie Butler. Story and screen play by Michael Simmons. Direction by Lambert Hillyer. Columbia.

This story concerns the psychological relationship of a father and son of opposite dispositions. The idea is a good one leaving wide possibilities for a conflict of characters but it is clumsily exaggerated and unskillfully handled. It is a great shock to the father when he finds that he has an infant prodigy instead of an "enfant terrible." Against great odds, the boy tries to live down to his father's expectations but surprisingly enough, the father, who is a stubborn individual, lives up to the boy's.

Adolescents, 12 to 16

Possibly

Children, 8 to 12

No

ANNA KARENINA » »

Greta Garbo, Fredric March, Freddie Bartholomew, Maureen O'Sullivan, May Robson, Basil Rathbone, Reginald Owen. From the novel by Count Leo Tolstoy. Screen play by Clarence Dane and Salka Viertel. Dialogue adaptation by S. N. Behrman. Direction by Clarence Brown. M-G-M.

The adaptation of this long and complicated novel as a narrative for the screen is a laudable accomplishment, but in an effort to retain the flavor of the original with its deliberate, leisurely tempo, the adapters have regrettably

sacrificed an opportunity to present the story of *Anna Karenina* in a guise more suited to modern minds. Too many characters are introduced and their relative significance emphasized to the point where even the leading role is overshadowed. Many sequences, interesting in themselves, but somewhat irrelevant interrupt the progress of the plot and deflect one's interest from the central theme. Nevertheless, through the superb artistry of Garbo, this unforgettable tragedy of an unhappy woman is poignantly impressive.

Adolescents, 12 to 16

Far too mature

Children, 8 to 12

No

ALIBI IKE » »

Joe E. Brown, Olivia de Havilland. Story by Ring Lardner. Direction by Raymond Enright. Warner Bros.

In the role of a baseball player whose habit of offering alibis gets him into all sorts of scrapes, Joe E. Brown displays his usual brand of amusing clowning. There is enough suspense and pathos in the picture to redeem it from mere idiocy. It is pleasant family entertainment.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Yes

CHARLIE CHAN IN EGYPT » »

Warner Oland, Pat Patterson, Thomas Beck, Frank Conroy, Stepin Fetchit. Direction by Louis King. Fox.

While not as convincing in detail as some of the earlier Chan stories, nor as swift moving, this has most of the same elements for entertainment: good suspense, an exciting mystery to uncover and the pungent comments of the fiction-famed Chinese detective. The shadowy tombs at Luxor make a fine background for the tale which centers about the misappropriation of treasures found by archeologists in the employ of the French government.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

Too exciting

CALM YOURSELF » »

Robert Young, Madge Evans, Betty Furness, Nat Pendleton. From the book by Edward Hope. Screen play by Arthur Kober. Direction by George B. Seitz. M-G-M.

A young man sees the possibilities of establishing a business to assuage woes caused by the pressure of modern life. "Calm Yourself" becomes the slogan for this new venture.

When one accepts the premise that this sort of business is a part of economic life, one accents the other absurdities with a laugh. A youthful cast enters into the spirit of the play with zest. The picture is amusing but unimportant.

Adolescents, 12 to 16

Good

Children, 8 to 12

Suitable

COLLEGE SCANDAL

Arline Judge, Kent Taylor, Wendy Barrie, William Frawley. Direction by Elliott Nugent. Paramount.

The more sinister and grim qualities of a murder mystery are destined to be mitigated when sleuthing becomes the extra-curricular activity of a co-educational college. Following an accepted formula for mysteries, the one least likely to have committed the crime is guilty, but this does not disclose enough to lessen suspense if you are interested in an amusing, slightly melodramatic film.

Adolescents, 12 to 16

Exciting, but better than usual film of this type

Children, 8 to 12

Unsuited

ESCAPE ME NEVER

Elizabeth Bergner, Hugh Sinclair, Griffith Jones, Rosalind Fuller. From a story by Margaret Kennedy. Direction by Dr. Paul Czinner. British Film. United Artists.

Those unfamiliar with the Bohemian qualities of Margaret Kennedy's characters may possibly object to the story, with its unconventionality and moments of undeniable hokum. But no one can deny that Elizabeth Bergner by her original performance, her charm and her uniquely sensitive interpretation of the little waif, Gemma, transforms the incidents into a memorable experience. The emotions are real, the characters human in their reactions, and the philosophy so honest that one leaves the theatre feeling that one has glimpsed, not a play on celluloid, but a bit of life, insecure and heart rending, but actual.

Adolescents, 12 to 16

Not suitable

Children, 8 to 12

No

GINGER

Jane Withers, O. P. Heggie, Jackie Searle, Katharine Alexander, Walter King. Story and screen play by Arthur Kober. Direction by Lewis Seiler. Fox.

"Ginger" is the vehicle for the introduction to the screen in a stellar role of Jane Withers, a new and talented child actress. From the

very beginning, Jane's ability is quite apparent. Her emotional shading is remarkable and the director has shown the rare good taste not to place her in any situation which is outside the range of a child's reaction. The comparison between her and Shirley Temple will be inevitable. There should be no conflict, for Jane is approximately eight years old and lacks Shirley Temple's radiant beauty. The play is a study in misguided experimental sociology. It concerns itself with the fortunes of two of the submerged tenth—a broken down Shakespearian actor and a waif of the slums. A society woman, bent upon using the waif as a laboratory for her half-baked theories, causes a somewhat tangled and poignant situation but this is finally cleared by a happy chain of circumstances and a fortunate compromise. The plot is well motivated, the dialogue, genuine and free. Contrasts are made possible by a rags to riches theme but the real vividness is the result of the aggressive qualities of Jane Withers.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

HOORAY FOR LOVE

Ann Sothorn, Gene Raymond, Bill Robinson, Maria Gambarelli, Thurston Hall, Georgia Caine. Direction by Walter Lang. R.K.O.

This is a good picture for a hot summer's afternoon, as it will neither arouse great enthusiasm nor elicit any serious criticism. It moves along easily with pleasing leads, light songs, some excellent tap-dancing by Bill Robinson and a lovely ballet led by Gambarelli. The story is not unusual, the launching of a musical show in spite of a dearth of funds, but it is varied by the comedy of an old trouser who finally forsakes his old life for matrimony in order to save the day.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Little interest

IN OLD KENTUCKY

Will Rogers, Dorothy Wilson, Chas. Sellon, Russel Hardie, Bill Robinson. Original play by Charles L. Dazey. Screen play by Sam Hellman and Gladys Lehman. Direction by George Marshall. Fox.

This is one of the gayest, most humorous pictures of the season and Will Rogers' best for a long time. It should appeal to every audience. Mr. Rogers is delicious as a race horse trainer and the other characters are well cast, Bill Robinson, the famous Negro tap dancer, giving an excellent comedy perform-

ance. The director, with a consistent story, has combined human drama and action into a well rounded production.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

LILIOM » »

Charles Boyer, Madeleine Ozeray. Screen story taken from original play written by Franz Molnar. Direction by Fritz Lang. Produced by Erich Pommer. Released in America by Fox.

This picture, adapted from Molnar's tragic and ironic play, is well cast and elaborately produced. It tells the story of Liliom who is a barker in an amusement park. A despicable person, dishonorable, brutal and unprincipled, he makes love to a servant girl who rides in the merry-go-round, treats her abominably and finally commits suicide. He is punished by being taken to Heaven where he is forced to watch the enactment of his own story on earth. The fantastic scenes in Heaven unintentionally give the impression of burlesque, but the realism of other sequences make the picture interesting for a limited audience. It is probably too bitterly ironical to suit the taste of the average American.

Adolescents, 12 to 16

Unsuitable

Children, 8 to 12

No

LOVES OF A DICTATOR » »

Clive Brook, Madeline Carroll. Direction by Victor Saviell. Gaumont British.

Clive Brook is excellent in this lavish and finished production. The story is laid in the eighteenth century and tells how a peasant doctor becomes a power in Denmark, is knighted by King Christian and tries to reform the King and give his people freedom. A love intrigue between the doctor and the Queen ends in a scene reminiscent of the final act of "Elizabeth the Queen." Doubtful situations are handled with restraint but the effect is extremely sophisticated.

Adolescents, 12 to 16

Very mature; doubtful suitability

Children, 8 to 12

Unsuitable

MAKE A MILLION » »

Charles Starrett, Pauline Brooks, Lewis D. Collon, Emmett Anthony. Direction by Lew Collins. Monogram.

This tells the story of how a young instructor, a teacher of economics in a small college, makes a million dollars. His financial activities are the result of an attempt to retaliate when his teachings are pronounced unsound

by the father of one of his pupils, and his schemes involve him in a ludicrous swindle with a gang of thieves and panhandlers as his assistants. Considered as a farcical exposure of the gullibility of the public it is mildly diverting but the same theme has been handled more entertainingly elsewhere.

Adolescents, 12 to 16

No—misleading ethically

Children, 8 to 12

No interest

MURDER IN THE FLEET » »

Robert Taylor, Jean Parker, Ted Healy, Una Merkel, Nat Pendleton, Jean Hersholt. Direction by Edward Sedgwick. M-G-M.

It is a matter of regret that the interesting views aboard a resplendent U. S. cruiser could not have been utilized for a more constructive story. The arrival of a secret firing device of great value is accompanied by murders and general commotion, which would leave one aghast at the insecurity of naval life in peace time, if one is sufficiently credulous to agree that such events could take place. As a mystery it rates as average. The parts of the naval officers are well taken and merit admiration, and Una Merkel with her rival swains contributes some good bits of comedy.

Adolescents, 12 to 16

Debatable

Children, 8 to 12

Too tense

ORCHIDS TO YOU » »

John Boles, Jean Muir, Charles Butterworth. Direction by William A. Seiter. Fox.

The pretty proprietor of a swanky flower shop opposes the rising young lawyer who tries to cancel her lease, but in spite of the unpromising beginnings they become friends. Later she learns that one of her customers is sending an orchid a day to the lawyer's wife, and armed with a sturdy innocence, attempts to shield the wayward lady in a divorce suit. Virtue, of course, is rewarded in the end. A gloss is spread over the rather ordinary theme by general gaiety and lightness of touch, with a good measure of amusing dialogue and an attractive cast.

Adolescents, 12 to 16

Sophisticated

Children, 8 to 12

Unsuitable

PAGE MISS GLORY » »

Marian Davies, Pat O'Brien, Dick Powell, Frank McHugh, Lyle Talbot. Direction by Mervyn LeRoy. Cosmopolitan. Warner Bros.

This is a rollicking farce, handsomely produced, and well acted by a large cast of screen favorites. Miss Davies plays the part of a

particularly green small town girl who comes to New York, works in a hotel as a chambermaid and quite by accident becomes a famous beauty. The plot is, of course, an old one and entirely obvious but it is elaborated with plenty of funny situations and many complications. There is never a slow moment in the action. The picture has all the requisites of a box-office success, including a theme song sung by Dick Powell.

Adolescents, 12 to 16

Good

Children, 8 to 12

Too hard to follow



PEOPLE WILL TALK » »

Charles Ruggles, Mary Boland, Leila Hyams.

Direction by Alfred Santell. Paramount.

When a middle-aged couple try a novel scheme to patch up a quarrel between their daughter and son-in-law, they almost wreck their own marriage. With a few bright moments of really amusing satire this little domestic comedy promises better entertainment than it actually provides, for it periodically slips into the clowning type of humor usually found in comic strips and is too exaggerated to be clever. It is obviously a vehicle for the talents of Mary Boland and Charles Ruggles.

Adolescents, 12 to 16

Children, 8 to 12

Worthless and in poor taste

No



SHE » »

Helen Gahagan, Randolph Scott, Helen Mack, Nigel Bruce. A Merian C. Cooper Production. From the novel by H. Rider Haggard. Direction by Irving Pichel and Lansing C. Holden. R.K.O.

From the crimson-streaked imaginings of Rider Haggard is derived this film of perilous adventure through an ice barrier of northernmost Siberia to a realm where a youth-replenishing flame, sought for five hundred years, is guarded by the mythical *She*. The illusions created by Helen Gahagan in the title role is in perfect concurrence with the spirit of the original: she is beautiful, cruel, unearthly. The production as a whole, however, fails to maintain the atmosphere of the book, and while there are many scenes which are praiseworthy for composition and there are dances and music of barbaric splendor, certain sets are too obviously plaster and paint to satisfy, and other parts of the picture are treated with such intense realism that they are blood-curdling, and the film becomes a nightmare difficult to forget.

Adolescents, 12 to 16

Children, 8 to 12

Not recommended

Horrible

THE SONG OF HAPPINESS » »

J. Jheimo, V. R. Gardin, M. Victorov, Leonid Kmit, V. Chirkov. Story by G. Holmsky.

Direction by M. Donskoy and V. Legoshin.

Produced by Vostokfilm.

Exquisite photography, beautiful music and remarkably chosen types characterize this Russian picture. It seems definitely planned to convince both Russian and foreign people of the benevolence of the Soviet regime for it tells of the idyllic romance of a youth who was trained in a government reform school to become a fine musician and his peasant sweetheart who also was educated by the government. The picture contains more sentiment, more beauty and more hope than is expressed in most Russian productions.

Adolescents, 12 to 16

Children, 8 to 12

Interesting

No



THE RAVEN » »

Boris Karloff, Bela Lugosi, Irene Ware. Story suggested by Edgar Allan Poe's "The Raven."

Adaptation by David Boehm. Direction by Louis Friedlander. Universal.

Most of the tortures of the Inquisition were inflicted because of religious zealotry but a strange psychological reason for their continuance over a period of years was the bestial satisfaction derived from the exhibitions by the spectators. Is it possible that we, of a later period, are getting a vicarious satisfaction from the horror film? In this picture a mentally unbalanced surgeon perfects all the instruments of torture conceived by Edgar Allan Poe, and with the assistance of a man who becomes his helpless tool, he forces weekend guests into the various torture chambers. It is, technically, well done, but will appeal only to those who enjoy the type.

Adolescents, 12 to 16

Children, 8 to 12

Impossible

Absolutely no



THUNDER IN THE EAST » »

Charles Boyer, Merle Oberon, John Loder.

Produced by Al. Lichtman. British Film.

Direction by Nicholas Farkas. United Artists.

Completely enthralled by the greatness of his own country, a Japanese naval officer employs his own wife as a foil to occupy the attention of a young British official in order to obtain information of important tactics. The young wife responds to the love-making of the foreigner, and when her husband wins success in the difficult project, he finds he has sacrificed all he holds dear in life. It is a

beautiful picture, less a story than a description of feelings, a delineation of Eastern psychology with fine nuances, every situation delicately handled. Charles Boyer and Merle Oberon are amazingly true to conceptions of Japanese character. Not a production for wide popular appeal, it has much to offer to a discriminating audience.

Adolescents, 12 to 16

Too mature

Children, 8 to 12

No

UNKNOWN WOMAN » »

Richard Cromwell, Douglas Dumbrille, Marian Marsh. Direction by Albert Rogell. Columbia.

And now we have *G-Women*—in a detective farce which produces mild amusement but no particular enthusiasm. The spotty interest is maintained by a button, button, who has the button routine and when we are thoroughly satisfied that the bonds are to be recovered, no one really cares. The elaborately

waved blonde, whom we eventually discover to be the federal agent, does little more than heighten the pictorial effect.

Adolescents, 12 to 16

Passable

Children, 8 to 12

No appeal

VAGABOND LADY » »

Robert Young, Evelyn Venable, Reginald Denny, Frank Craven. From an original screen play by Frank Butler. Direction by Sam Taylor. M-G-M.

This is the type of picture which has little reason for existence other than to be a program filler in theatres which use double billing. The mechanics are well executed, the photography, lighting and choice of backgrounds being quite good, but the plot, action and lines are farcical hodge podge, and one regrets that such excellent actors should be given such poor material with which to work.

Adolescents, 12 to 16

Waste of time

Children, 8 to 12

Unsuited

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**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

AUGUST 1935

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Smart Girl

Steamboat Round the Bend
Silk Hat Kid
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Welcome Home
We're in the Money



Films Suitable for Family Entertainment*

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Smart Girl
Steamboat Round the Bend

*A family film means a film wholesome enough for family entertainment but not necessarily appropriate for children unaccompanied by adults.

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Vol. VIII

AUGUST, 1935

No. 2

FEATURE FILMS

ALICE ADAMS » »

Katherine Hepburn, Fred Stone, Frank Albertson, Fred MacMurray, Ann Shoemaker. From the novel by Booth Tarkington. Adapted by Dorothy Yost, Mortimer Offner, and Jane Murfin. Directed by George Stevens. R.K.O.

In the output of films for the season we must place "Alice Adams" high in the list of notable achievements. First, because it has the advantage of being a Booth Tarkington story which gives it the advantage of having a human heart interest; secondly, because the adapters have kept this spirit admirably; and thirdly, because the cast and direction have added distinction. Katherine Hepburn has surpassed even her role of Jo in "Little Women." She is brilliant as the radiant girl who seeks happiness so eagerly against the odds which she builds up by her own mistaken judgment of values. George Stone makes the father a man who seems to have stepped from life before our eyes, as does Frank Albertson, as the elder brother. The story follows the original accurately except that a more immediate happiness for the girl seems possibly assured, and this we approve since anything else would be too tragic. Comedy and pathos are nicely associated and few scenes are as hilariously funny as the dinner episode. It is splendid entertainment, carrying at the same time a very real philosophy of life.

Adolescents, 12 to 16
Splendid

Children, 8 to 12
Mature

BONNIE SCOTLAND » »

Laurel and Hardy. Screen play by Frank Butler and Jeff Moffitt. Direction by James W. Horne. M-G-M.

Evidently the idea behind this production is a burlesque of "Lives of a Bengal Lancer" and the sequences which follow this theme are the best in an otherwise dull feature. Laurel and Hardy, unwittingly lured into a Scottish regiment, are absurdly funny in their kilts and in their adjustment to Indian warfare. But two reels could have sufficed for this. The rest of the story and action is pretty slow going.

Adolescents, 12 to 16
All right

Children, 8 to 12
Probably amusing

BREWSTER'S MILLIONS » »

Jack Buchanan, Lily Damita. From the story by George Barr McCutcheon. Direction by Thornton Freeland. British Dominions Imperial Corporation. United Artists.

This is the well-known dilemma of the young man whose inheritance of a fabulous fortune is contingent upon his ability to squander a cool half million pounds in a year's time. His investment in a theatrical company makes it a simple feat to turn the production into a light musical with a fiesta at Monte Carlo as an occasion for song and dance numbers. "Brewster's Millions" suffers in comparison with American films of this nature; the singing is not noteworthy nor are

the show-girls, but it offers light-hearted, nonsensical entertainment, and a story which is always good fun.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

BROADWAY GONDOLIER » »

Dick Powell, Joan Blondell, Adolph Menjou, Louise Fazenda. Story by Herzig, Harburg and Kralej. Direction by Lloyd Bacon. Warner Bros.

Amusing, well-acted summer entertainment in which music and original episodes are cleverly mingled to make light and pleasant fun. A Manhattan taxi driver's ambition is to become a singer. Fate offers him an opportunity for a radio tryout and then ironically throws obstacles in his path. Dick Powell is a likable hero and Louise Fazenda, patroness of the cheese hour, very funny. Menjou gives an interesting portrayal of a role new to him. The Flagenheim cheese theme song is an hilarious touch.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes, if it interests

CALL OF THE WILD » »

Clark Gable, Loretta Young, Frank Conroy, Reginald Owen, Jack Oakie. From the novel by Jack London. Screen play by Gene Fowler and Leonard Praskin. Direction by William Wellman. Darryl Zanuck production. United Artists.

An outdoor adventure story with Clark Gable's and Jack London's names combined cannot fail to attract attention. This one is straightforward and exciting with the atmosphere of rowdiness and crudity and lack of scruples which the hardships of the North made inevitable, but it is not exceptional. The original was a story of a dog. In this, the human element takes precedence. Two prospectors with but one code, "The survival of the fittest," go out to steal a claim. The dog is the cause of the bitter enmity of a dangerous rival and helps him to a grub-stake. When the wild calls, he departs. A love element is tactfully handled. Both Miss Young and Mr. Gable are adequate, but Jack Oakie as the irrepressible jail-bird, and Reginald Owen as the evil Smith are vividly stimulating in their roles. The outdoor scenery is beautiful and the picture is good for a family audience, but too strenuous for younger children.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature and exciting

BRIGHT LIGHTS » »

Joe E. Brown, Ann Dvorak, Patricia Ellis, Joe Cawthorn. From a story by Lois Leeson adapted by Ben Markson and Benny Rubin. Direction by Busby Berkeley. First National-Warner Bros.

While adults may vary in their taste for this kind of entertainment, this is undoubtedly good fun and very well done. With a large cast, capably selected, and with the earmarks of an old time burlesque and vaudeville combined with the glamor of modern Follies, Joe E. Brown excels in the role of entertainer and comedian. The story opens with a show leaving for a tour of small towns. A society girl joins the troupe and with *Joe's* help becomes a hit, and the two make the larger circuit, the "Bright Lights" of the cities. The story has some romantic complications, but the interest is sustained by the singing, dancing, humor and excellent miming of the star.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

CURLY TOP » »

Shirley Temple, Rochell Hudson, John Boles. Adapted from "Daddy Long Legs," by Jean Webster. Direction by Irving Cummings. Fox.

Here is a delightful modernized version of "Daddy Long Legs" in which two orphaned girls are adopted by the rich bachelor and Shirley plays the role of younger sister. She is an enchanting "Curly Top," full of charm and laughter, childish and adorable. The story has the perennial appeal of *Cinderella*. Songs and dancing are interpolated naturally and entertainingly. The humor is spontaneous, the settings luxurious and beautiful of course and the cast is well chosen. It will delight youngsters and will have wide appeal generally because it revolves around the little girl and because it is wholesome and pleasantly sentimental.

Adolescents, 12 to 16

Excellent fun

Children, 8 to 12

Perfect

CHAMPAGNE FOR BREAKFAST » »

From the story by E. Morton Hough. Mary Carlisle, Hardie Albright, Joan Marsh, Lionel Lee. Direction by Melville Brown. Columbia.

This is a shallow and pointless story dressed up with smart talk and scenes of fashionable restaurants. It concerns the doings of two spoiled daughters of an erstwhile rich man, when they are left servantless and penniless after their father's suicide. Just as they are about to become the victims of a swindler, a nice young man rescues them. The title is derived from the fact that the girls drink champagne for breakfast because they

have no servants to prepare food. This quaint custom, and the pranks of a tipsy young woman, are the humorous touches.

Adolescents, 12 to 16

No

Children, 8 to 12

No

DEALERS IN DEATH » »

Monroe Shaff, assisted by Burnet Hershey.

This picture is purely anti-war propaganda. It exposes the "munitions racket" and shows the probable cost of a future war in dollars and lives and a wholesale destruction of cities. In a series of stills and motion pictures, accompanied by a monologue of comment, it shows the devastating effects of the new inventions which would undoubtedly be used in another war. The commentator states that in order to sell their wares, the munitions manufacturers start wars through newspaper propaganda in many countries and prolong wars by supporting the weak side when it is about to surrender. The facts and figures presented in support of these statements seem authentic. The picture is a challenge to all thinking people to inform themselves on the subject.

Adolescents, 12 to 16

Depends upon the individual

Children, 8 to 12

No

DANTE'S INFERNO » »

Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehart. Screen play by Philip Kline and Robert Yost. Direction by Harry Lachman. Fox.

"Heaven or Hell on Earth is of each man's making." The moral is almost too obvious in this modernized version of Dante's *Inferno*, creditably but not exceptionally presented. It tells the story of the rise of *Jim Carter* from stevedore to concession magnate. Because he gains material success by unethical methods, his path inevitably leads to ruin and despair. The scenes from the original book are well photographed and are very effective, but the picture is sensational in treatment and is neither pleasant nor constructive entertainment.

Adolescents, 12 to 16

No value

Children, 8 to 12

Absolutely not

DIAMOND JIM » »

Edward Arnold, Jean Arthur, Binnie Barnes, Cesar Romero. From the novel by Parker Morell, adapted by Harry Clark and Doris Malloy. Direction by Edward Sutherland. Universal.

The story concerns the rise of *Diamond Jim Brady* from a poor Irish station-master's assistant to a rich and spectacular super-sales-

man of railroad equipment. He also made a name for himself as a gourmand, a backer of Lillian Russell's shows and as a market plunger. The life of this fascinating figure in our country's development is an ideal subject for a picture. The man's greatness of heart, of appetite and of purse make him an original character, and because of the story and the casting of Edward Arnold as *Jim Brady*, the picture is fresh and of extraordinary interest. The necessary lapses of time are so skilfully bridged that the continuity is not impaired. The post-Civil War development and the elegance of the times, combined with its lack of taste are well shown. Because taste in direction and script are notable, the general effect is entirely wholesome without losing the historical value of the life of this colorful personality, or of the period in which he lived.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

Mature, little interest

DIZZY DAMES » »

Marjorie Rambeau, Lawrence Gray, Florence McKenny, Inez Courtney. Direction by William Wigg. Allied Release.

What happens when a mother, once a famous actress, runs a boarding-house for theatrical folk but keeps her daughter in perfect ignorance of her past and present calling until the young girl comes home from a fashionable school? Does she marry her rich young man or go on the stage? You guess. Marjorie Rambeau's part as the mother rings very true in this picture, which is not especially original in treatment but has humor, some lively scenes and a dash of pathos to make it fairly entertaining.

Adolescents, 12 to 16

Amusing enough

Children, 8 to 12

Little interest

ESCAPADE » »

William Powell, Luise Rainer, Virginia Bruce, Mady Christians, Reginald Owen, Frank Morgan. Based on the play "Masquerade." Screen play by Herman Mankiewicz. Direction by Robert Z. Leonard. M-G-M.

Sophisticated Vienna forms a background for this delightful comedy. It concerns a philandering artist who attempts to save the reputations of two of his loves. In extricating himself and the two discarded sophisticates and in placating their distinguished husbands, he unwittingly involves a charming young woman and falls in love with her. By her personality and art, Luise Rainer dominates the picture, to some extent, subordinating

the others of the cast. The picture is most entertaining. To add to its general excellence, the dialogue is clever and unusual.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
Unsuitable

THE FARMER TAKES A WIFE » »

Janet Gaynor, Henry Fonda, Charles Bickford, Slim Summerville. Based on the novel "Rome Haul" by Walter D. Edmonds. Screen play by Edwin Burke. Direction by Victor Fleming. Fox.

This is an interesting and sympathetic treatment of a seldom depicted era in American history, when transportation by water was at its height, but soon to be replaced by faster transit on land. It is a picturesque presentation of characters, costumes and customs of early days on the Erie Canal, telling the story of a girl who loves the canal so devotedly that it is difficult for her to understand the ambition of the man she loves who wishes to become a farmer. There is humor, splendidly introduced by Slim Summerville, some lovely photography, and pleasing musical interludes. But had the story been directed so that the conflict could always have been between the man's temperamental love of the land, and the woman's inherent love of the canal, against the background of their emotional love for each other, it would have been magnificent drama. It now builds up to a mere physical conflict between two men and hence loses dramatic force. As it stands it is an entertaining pageant, skilfully individualized, but falling far short of being great.

Adolescents, 12 to 16
Good entertainment;
educational also

Children, 8 to 12
Good

FRONT PAGE WOMAN » »

Bette Davis, George Brent. Screen play by Laird Doyle, Lillie Hayward and Roy Chanslor. Direction by Michael Curtiz. Warner Brothers.

A typical newspaper story, with very little novelty in the plot, which concerns the rivalry between a man and a woman reporter on different newspaper staffs. The introduction which has for its locale the inside of a prison wherein one fears constantly one is going to witness an electrocution might be eliminated to great advantage, but on the whole swift moving situations and very smart dialogue make the picture entertaining.

Adolescents, 12 to 16
Too sophisticated

Children, 8 to 12
No

THE GIRL FROM TENTH AVENUE » »

Bette Davis, Miriam Brady, Jan Hunter.
Direction by Alfred E. Green. Warner Brothers.

The GIRL secures her husband through a "gin" marriage; whereupon it becomes her arduous occupation to withhold him from the siren embraces of a former sweetheart who has meanwhile made an alliance of financial abundance and emotional aridity. She reaches her triumph in a restaurant scene which recalls the Bette Davis in "Of Human Bondage," and which will compensate her admirers for a play with a drink-blurred and rather shoddy conception of life.

Adolescents, 12 to 16
Very poor

Children, 8 to 12
Impossible

GOING Highbrow » »

Guy Kibbee, Zasu Pitts, Edward Everett Horton. Based on the story "Social Parasites," by Ralph Spence. Direction by Robert Florey. Warner Bros.

Good comedians all, but none at his best. This is the appraisal one is inclined to make at the close of this picture. Zasu Pitts and Guy Kibbee represent rich Middle-Westerners who descend upon New York with the aim of capturing social prominence through an impecunious member of the "four hundred," and when the plot involves the adoption of a waitress as a pulchritudinous daughter, that too can be arranged. It is ludicrous but not hilarious entertainment.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Mature

THE GOOSE AND THE GANDER » »

Kay Francis, George Brent, Genevieve Tobin, John Eldredge, Ralph Forbes, Helen Lowell. Story and screen play by Charles Kenyon. Direction by Alfred E. Green, assisted by Chuck Hansen. Warner Bros.

What is sauce for the goose is sauce for the gander and it makes a delicious tid-bit for a relaxing mood. We have a divorcee whose husband has been lured away by a light-headed siren; the newly-wed husband already bored and jealous; the wife looking for fresh fields to conquer; the new man playing the game lightly, and two jewel thieves. The complications in which they all find themselves, when the original wife tries to play a punitive hand, are hilariously funny. It is a clever, sophisticated farce, delightfully cast and well acted.

Adolescents, 12 to 16
Too sophisticated

Children, 8 to 12
Not suitable

HARD ROCK HARRIGAN » »

George O'Brien, Irene Hervey, Fred Kohler. From the story by Charles Furthman. Screen play by Raymond L. Schreck and Dan Jarrett. Direction by David Howard. Ather-ton Productions. Fox.

An industrial drama, the scenes of which are laid in a construction camp where a tunnel is being bored through a mountain. The motive of the plot is a long-established feud between two "pit-bosses," rivals in the efficiency of their crews, in their skill in fighting and in love. A cave-in in the tunnel affords both men their big opportunity when personal integrity, bravery and loyalty to their trade automatically overcome individual rivalry and solve their difficulties. This is a vivid picture, straightforward, interesting and instructive, with no nuances but plenty of heroic action.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Exciting but not particularly suitable

HEADLINE WOMAN » »

Heather Angel, Roger Pryor, Jack LaRue. Direction by William Night. Mascot.

One of the usual newspaper stories featuring the brilliance of the reporter hero, contrasted with the stupidity of the police. A night club raid, two murders and the capture of a gangster provide plenty of action. Romance enters in the person of a society girl who happens to be visiting the night club and is suspected of shooting the manager. The picture is a fairly entertaining one of its type.

Adolescents, 12 to 16

No

Children, 8 to 12

No

IN CALIENTE » »

Pat O'Brien, Glenda Farrell, Dolores Del Rio, Leo Carrillo, Edward Everett Horton. Dance direction by Busby Berkeley. Direction by Lloyd Bacon. Warner Bros.-First National.

A friend shanghai's the editor of a sophisticated New York publication, in order to save him from a marriage with an adventuress. The aim is accomplished when the editor falls in love with a famous Mexican dancer. This is a very light and amusing comedy. Several dance numbers are introduced, and these are nicely spaced and not too long. Dolores Del Rio is particularly effective, and Mr. Horton gives the usual, acceptable performance of a man who means well but is faced with frustration at every turn.

Adolescents, 12 to 16

Yes

Children, 8 to 12

No

THE IRISH IN US » »

James Cagney, Pat O'Brien, Olivia de Havilland, Frank McHugh, Mary Gordon. Direction by Lloyd Bacon. First National.

Concerning a family of humble origin in their everyday pursuits, this is an easy-moving, spontaneous film, tinged with human kindness, and while the humor is often of the winter-underwear variety, there are some good Irish characterizations. It is somewhat astounding to have *Danny*, whose previous athletic prowess has remained in obscurity, rise to great heights in a middleweight prize-fight, but the boys and men who enjoy such encounters will overlook that point, and after all they are the group to whom the picture will chiefly appeal.

Adolescents, 12 to 16

Boys, good; girls, less interest

Children, 8 to 12

Old

JAVA HEAD » »

Anna May Wong, Elizabeth Allan, Edmund Gwenn. From the novel by Joseph Hergesheimer. Direction by J. Walter Ruben. Basil King Production.

Hergesheimer's novel should have furnished enough material for a stirring motion picture. The old ship owner and his two sons, one a scoundrel and a "land-lubber," the other venturesome and a born sailor, are colorful characters. Opium smuggling, family feuds, and the tragedy of the Chinese wife brought home by the sailor's son, offer great possibilities for drama. Nevertheless the picture disappointingly lacks vitality and is stagey and antiquated in technique. The quaint costumes and settings of the times, the salty vernacular of the old seaman and the oriental beauty of Anna May Wong are all that it has to offer.

Adolescents, 12 to 16

Yes

Children, 8 to 12

No interest

JALNA » »

Kay Johnson, Ian Hunter, C. Aubrey Smith, Nigel Bruce, David Manners, Peggy Wood, Jessie Ralph, Theodore Newton, Halliwell Hobbes, George Offerman, Jr., Clifford Severn, Molly Lamont, Forrester Harvey. From the novel by Mazo de la Roche. Direction by John Cromwell. Produced by Kenneth Macgowan. R.K.O.

Certain incidents have been changed and others added in the adaptation of "Jalna" for the screen, but the picture is a surprisingly good reflection of the book. Seeing it is like suddenly being ushered into a room and introduced to a group of people formerly known only by reputation. Old *Gran*, dominating matriarch of the clan, the uncles, the heterogeneous brothers and their alien wives,

Meg the sentimental victim of a deferred love affair, these, sometimes lovable sometimes hateful but always vital and human with their conflicting interests and family loyalty, enact their parts in a colorful chapter from the history of the *Whiteoaks*. As in the book the credibility of the story depends upon the character of *Gran*. Jessie Ralph ably represents this amazing old lady on the screen and sets the pace for the other actors who will not disappoint those who enjoyed the book.

Adolescents, 12 to 16

Mature

Children, 8 to 12

Too mature and involved

LITTLE BIG SHOT

Sybil Jason, Glenda Farrell, Robert Armstrong, Edward Everett Horton, Jack La Rue, Arthur Vinton. Story by Harrison Jacobs. Screen play by Jerry Wald, Julius T. Epstein, Robert Andrews. Direction by Michael Curtiz. Warner Bros.

Another crook melodrama is chosen to introduce a child actress who has charm and ability and who deserves a background better than a portrayal of shiftlessness and crime. Sybil Jason is talented and is the only bright spot in an otherwise banal picture. An orphaned child is brought up by two worthless fellows who are on the outer ring of criminal activities. They finally reform and all go to the country to live happily ever after. The sentiment is cheaply insincere and the cast struggles futilely to make it passably entertaining.

Adolescents, 12 to 16

No

Children, 8 to 12

No

LADY TUBBS

Alice Brady, Alan Mowbray, Hedda Hopper, Anita Louise, Douglass Montgomery. From the novel by Homer Croy. Screen play by Barry Trivers. Direction by Alan Crosland. Universal.

With money and an assumed title, a former railroad cook exposes the weaknesses of a family of social climbers. The picture is ideal hot-weather entertainment for it is entirely lacking in depth and in no way taxes the mentality. It is another version of the Cinderella theme. Its aim is amusement, and it does maintain a pleasing lightness of tempo. The comedy sequences are wholesome and humorous, with little subtlety but some satiric thrusts at smug social snobs. There is sufficient freshness of treatment added to amusing incidents and lively characters to cover the improbable, hackneyed plot.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Harmless but mature

LADIES CRAVE EXCITEMENT

Norman Foster, Evalyn Knapp, Esther Ralston, Eric Linden. Direction by Nick Grinde. Mascot Pictures.

A poor little rich girl exhausts all the thrills of life stunting in airplanes, driving a speed boat, swinging a mallet atop a careening polo pony. But she finds no experience so thrilling as assisting a newsreel camera man to save his compromising pictures which will prove the guilt of two crooked race track habitués. It is not a particularly original story, but it is full of action and it entertains.

Adolescents, 12 to 16

Probably entertaining

Children, 8 to 12

Mature and exciting

LOVE ME FOREVER

Grace Moore, Leo Carillo, Robert Allen. Direction by Victor Schertzinger. Columbia.

It is an ambitious program to offer motion picture patrons the amount of grand opera which is sung in this film, but they will take it and like it because of Grace Moore's glorious voice, perfectly recorded, and a vital though somewhat incredible story of the love of an Italian café owner of humble origin who holds music so high that, when he finds it personified in a woman, he becomes her slave and conversely her greatest benefactor. The opera scenes are well staged, orchestral accompaniments very good, and there is enough real humor and depth of feeling to balance the entertainment with the aesthetic values.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Mature

MANHATTAN MOON

Ricardo Cortez, Dorothy Page. Direction by Kurt Neuman. Universal.

A pleasing, very light musical comedy in which mistaken identity provides the dramatic conflict. It is not new in plot or setting, for the vaudeville and night club scenes are very familiar, but it entertains in an unexciting fashion.

Adolescents, 12 to 16

Light entertainment

Children, 8 to 12

No interest

MEN WITHOUT NAMES

Fred MacMurray, Madge Evans, David Holt. Direction by Ralph Murphy. Paramount.

This is another film eulogizing the courage of the G-Men and is to be commended because like its predecessors it "stars" the defenders instead of the violators of the law. Here the problem involved is the detection of a group of criminals through the tracing of stolen currency. Step by step the work of in-

vestigation is carried on, logically and efficiently. "Men Without Names" is not so violent as some of the G-Men stories, but many of the situations are gripping, and it gives a good understanding of the excellent work that is being done through federal law enforcement.

Adolescents, 12 to 16

Good of type

Children, 8 to 12

Too mature
and exciting

THE MURDER MAN » »

Spencer Tracy, Virginia Bruce, Harvey Stephens. From story by Tim Whelan and Guy Bolton. Direction by Tim Whelan. M-G-M.

In the atmosphere of a big newspaper office, presented in regulation movie style, a star reporter follows a murder trial in which a man is convicted on circumstantial evidence. The unusual dénouement gives a novel twist to the story. The acting is good, and interest is sustained throughout.

Adolescents, 12 to 16

Good of type

Children, 8 to 12

Mature

MAD LOVE » »

Peter Lorre, Frances Drake, Colin Clive, Ted Healy. From the novel "The Hands of Orlac" by Maurice Renard. Direction by Karl Freund. M-G-M.

There is little excuse for this type of picture beyond its appeal for those who have a jaded appetite for life and find satisfaction only in raw horrors. The unhappy feature is that many young people are fascinated by such themes and can not fail to be subjected to intense nervous strain, while others become hardened to the depiction of cruelty. The material as such is well handled, the lighting unusually good, the acting realistic and the mood well sustained. Even in a frankly impossible film, however, it is grossly illogical to stipulate that the brain-power could be transferred with the grafting of a pair of hands to the arms of a man with a widely-divergent personality.

Adolescents, 12 to 16

Horrible

Children, 8 to 12

By no means

MAN ON THE FLYING TRAPEZE » »

W. C. Fields, Mary Brian, Kathleen Howard, Claude Neselroad, Vera Lewis. Screen play by Jack Cunningham, Ray Harris, Bobby Vernon. Direction by Clyde Bruckman. Paramount.

A commonplace farce concerning the hen-pecked husband surrounded by his second wife's ill-mannered and sponging relatives. Though seemingly rattle brained, he is invaluable to his employer as a memory expert.

His daughter finally succeeds in helping him to a more secure existence. There are moments of real comedy, but on the whole it is slapstick humor, too broad and forced for real amusement. The title is ambiguous.

Adolescents, 12 to 16

Not elevating

Children, 8 to 12

No; humor in
poor taste

NELL GWYNN » »

Anna Neagle, Sir Cedric Hardwicke. Direction by Herbert Wilcox. British Dominion. United Artists Release.

This cannot be classed as an historical film since it in no way attempts to follow the facts of history but presents the famed liaison of the orange vendor and her royal lover as merely an innocent friendship. The picture is made up of a series of incidents with no dramatic continuity, outlining in a sketchy way the life of *Nell Gwynn* from the time that Charles II first saw her at the Drury Lane Theatre until her death. The settings and costumes are charming. Anna Neagle is perfect in the title role, seeming to possess all the unquenchable spirits, the naturalness and the vulgarity of the real *Nell*. However, in glossing over the truth, the dramatic essence of *Nell's* life story is lost. Although the present version may have been severely cut for American audiences, the theme could have been expertly handled from the beginning so that the story might have retained both historical accuracy and dramatic force without offending public taste.

Adolescents, 12 to 16

Yes

Children, 8 to 12

No interest

OLD MAN RHYTHM » »

Charles Buddy Rogers, George Barbier, Barbara Kent. Screen play by Sig Herzig and Ernest Pagano. Direction by Edward Ludwig. R.K.O.

A trivial story serves as a framework on which to hang various musical and dancing numbers. The plot is silly, a student intrigued as usual by a mercenary co-ed, is saved from a mesalliance through the efforts of his father and friends, and the college background is done after the traditional manner of unreality thought necessary by studios. Although the musical numbers seem long, the jazz is tuneful, the dancing restrained and entertaining, and the choral arrangements are good. The photography likewise deserves praise. There are many lovely and unusual shots. But the general estimate is that a good deal of technical excellence is wasted on a picture which, largely because of its story, is only trivial entertainment.

Adolescents, 12 to 16

Trash but innocuous

Children, 8 to 12

No value

PARIS IN SPRING » »

Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, Jessie Ralph, James Blakeley. Original story by Dwight Taylor. Screen play by Samuel Hoffenstein, Franz Schulz and Keene Thompson. Direction by Lewis Milestone. Paramount.

In this musical comedy two young people, having quarreled with their fiancées, go up the Eiffel Tower to end it all. Meeting there, they plan a new campaign with the usual confusions and complications. With a good cast and attractive settings, the production is still disappointing. The story is stereotyped and the music undistinguished.

Adolescents, 12 to 16

No

Children, 8 to 12

No

PARTY LINE » »

Jean Arthur, Victor Jory, Helen Lowell, Charlie Grapewin, Robert Allen. Direction by Erle G. Kenton. Columbia.

This is an excoriation of the gossip brigade which "listens in" on the telephone conversations in a small town. Motivated by jealousy, because the most eligible youth in the vicinity is attentive to a poor but pretty blonde, they strive to blast her reputation and almost succeed. The play depends so much on comedy for effect that it loses force as satire; certain parts are well done, but the film as a whole remains as petty as its theme.

Adolescents, 12 to 16

Mediocre

Children, 8 to 12

No

THE PHANTOM FIEND » »

Ivor Novello, Elizabeth Allen. From "The Celebrated Lodger" by Mrs. Belloc Lowndes. Direction by Maurice Elvey and Julius Hayden. Olympic Pictures.

This mystery thriller, set in London's densest fog, is warranted to chill the hardest spectator. All London is terrorized by a series of inexplicable and morbid murders. They are solved as the heroine becomes the last beautiful girl to be attacked. The whole picture is set in dark shadows, dim streets, dim corridors, dim rooms. There is little action, only the atmosphere of unknown peril to arouse the imagination to a sense of insecurity and danger.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

By no means

THE RETURN OF PETER GRIMM » »

Lionel Barrymore, Helen Mack, Edward Ellis, George Breakston, Allen Vincent, James Bush. From the play written and produced by David Belasco. Screen play by Francis Edwards Fafagoh. Direction by George Nicholls, Jr. R.K.O.

The adaptation of this famous and beautiful

stage play for the screen is a dismal disappointment. It is wordy and slow, and the story is interpreted more as comedy than as drama with a deeper meaning. Mr. Barrymore acts in too light a vein, and the rest of the cast, with the exception of Edward Ellis (as the Doctor) are not sufficiently good to carry the weight of the play. The younger generation may not recall David Warfield's *Peter Grimm*, a grand old man whose spirit returns to earth after death to clear up the unhappiness he had unintentionally caused. Possibly he made the character too much his own for those who loved the play as David Belasco presented it, to accept another in the role, but there was a rare spiritual suggestion in the play which the screen production seems to have missed.

Adolescents, 12 to 16

Passable

Children, 8 to 12

No

SMART GIRL » »

Ida Lupino, Kent Taylor, Gail Patrick, Joseph Cawthorn, Pinky Tomlin. Screen play by Frances Hyland. Direction by Aubrey Smotto. A Walter Wanger Production. Paramount.

"Smart Girl" is a picture without pretense to importance, which unexpectedly manages to become very good fun. The story of two sisters in love with one man and the companion plot of an innocent employee involved in an oil swindle, are given sufficient embellishments to keep them from becoming tiresome. Ida Lupino is like a breath of April with showers and sunshine, and Joseph Cawthorne has never been so funny since the old theatre days; his misuse of the English language, often a clumsy form of humor, is so naive that he is quite irresistible. One turns away in a happier mood.

Adolescents, 12 to 16

Good

Children, 8 to 12

Too mature

STRANDED » »

Kay Francis, George Brent. Direction by Borzage. Warner Bros.

George Brent, an ambitious young engineer, scorns the troubles of Kay Francis in her position with the Traveler's Aid until violent labor disturbances among his bridge workers, which she helps him subdue, convince him that tolerance rather than obedience is the requisite for a peaceable marriage. This is average entertainment, chiefly notable for its views of the wonderful San Francisco Bay Bridge in process of construction.

Adolescents, 12 to 16

Fair

Children, 8 to 12

No

SILK HAT KID » »

Lew Ayres, Mae Clark, Paul Kelly. From the story by Joe Beaumont. Screen play by Edward Eliscu, Lou Breslow, Dorc Schary. Direction by H. Bruce Humberstone. Fox.

A danger in Pollyanna pictures is that they reflect a state of mind which is responsible for many of the world's ills. Although it is possible for occasional gangsters to reform, it seems in doubtful taste to base a story on the nobility of men of this class who yearn to give boys the chance they never had. The hero is imported from Albany to act as body guard for a notorious night club owner. He becomes boxing instructor at a settlement house. The night club owner finances summer outings until he becomes jealous of the other's attentions to a girl teacher in the neighborhood. A melodramatic fight between the two ends in their mutual respect for each other. It is full of the "hokum," all too common in motion pictures, which weakens audience ability to appreciate real dramatic excellence. It is the philosophy of the plot, not the production values to which we object. It is told with restraint, is well cast, and the pace is sufficiently fast to hold interest.

Adolescents, 12 to 16 **Children, 8 to 12**
Not recommended No

STEAMBOAT ROUND THE BEND » »

Will Rogers, Anne Shirley, Irvin Cobb, Eugene Pallette, John McGuire. From the novel by Ben Lucien Burman. Screen play by Dudley Nichols and Lamar Trotti. Direction by John Ford. Fox.

Will Rogers, in the role of a patent medicine seller, again becomes involved in straightening out the affairs of two young people. It is an enjoyable comedy of the nineties, set on the Mississippi River among the river boats. The details of the picture are interesting in depicting the clumsy old boats, traveling shows, revival meetings and other characteristics of the day. The slow tempo suddenly ends in a burst of action when the doctor's boat enters a race and encounters hilarious obstacles in the competition.

Adolescents, 12 to 16 **Children, 8 to 12**
Good If it interests

SHANGHAI » »

Loretta Young, Charles Boyer, Warner Oland, Alison Skipworth. Screen play by Gene Towne, Graham Baker and Lynne Starling. Direction by James Flood. A Walter Wanger Production. Paramount.

Although the Eurasian is a creature beyond the pale in the viewpoint of residents of Shanghai, it is difficult for an American to be stirred to the marrow of his bones by the

problem of a fair New Yorker who wishes to marry the issue of a Russian general and a Manchu princess. The producers must have had some qualms about the reception by the public, inasmuch as there are two definite points at which the drama might be terminated. There is a good deal of atmosphere: shadowy streets, rich and langourous apartments of modern China, smoke-wreathed Russian restaurants; Loretta Young is often lovely to behold, and Charles Boyer's characterization is interesting if not entirely "sympathetic"; but there are needlessly extravagant gestures to the story, and it is all too far removed from the average life to have any deep effect.

Adolescents, 12 to 16 **Children, 8 to 12**
No No

THE SCOUNDREL » »

Noel Coward, Julie Hayden, Hope Williams, Martha Sleeper. Written and directed by Ben Hecht and Charles MacArthur. Paramount.

This picture is of unusual interest for adult audiences. A combination of sophisticated realism and supernatural fantasy, it is a stimulating experiment, significant in its maturity and its expertness of production. It pictures the character of a scoundrel in every sense of the word, a clever sophisticate, intellectually brilliant, but selfish and mean in his relations to every one with whom he comes in contact. He attracts women, only to cast them off at the slightest whim; he has no conscience or decency in relation to anyone. He has neither the respect nor the liking of his associates. At his untimely death his soul returns to earth because of a legend that it will be subjected to unceasing wandering unless one person weeps for him. The production is of such excellence that the question arises, why is it not entirely artistic? Possibly the break from adroit realism to fantasy is too sudden, or the act which redeems him is not sufficiently sympathetic to the audience. It is, however, one of the most interesting pictures of the year and not to be missed by those looking for the unusual in film entertainment.

Adolescents, 12 to 16 **Children, 8 to 12**
Unsuitable No

WE'RE IN THE MONEY » »

Joan Blondell, Glenda Farrell, Hugh Herbert. Story by George R. Bilson. Screen play by F. Hugh Herbert and Brown Holmes. Direction by Raymond Enright. First National-Warner Bros.

Here is an amusing, superficial farce which will entertain those who do not consider its ethical values too seriously. It concerns two

gold-digging damsels who connive with shyster lawyers to subpoena victims of breach of promise suits. It is broad humor—enjoyment of which is a matter of taste.

Adolescents, 12 to 16

No

Children, 8 to 12

No

WELCOME HOME

James Dunn, Arline Judge, Raymond Walburn. Screen play by Marion Orth and Arthur T. Horman. Direction by James Tinling. Fox.

Richard Foster, a gambler with a sentiment-

tal affection for his home town, comes back to visit, and with the help of his equally unethical pals, fleeces a rich man of \$15,000 which he donates to the city for the location of an important factory site. It is melodramatic comedy, and has little value or interest.

Adolescents, 12 to 16

No

Children, 8 to 12

No

SHORT SUBJECTS

PARAMOUNT PICTORIAL No. 10. Views of a luxury liner. Exquisite color studies of unfolding lilies. Songs and dances by Lew Pollack. Family.

BUDDY IN AFRICA. Looneytune. Loud, unpleasant music accompanies Buddy through Africa, surrounded by wild animals. Poor.

ANIMAL INTELLIGENCE. Sport. Paramount. Very interesting pictures and explanations by Ted Husing and Grantland Rice about the ten most intelligent animals. Excellent for all ages.

PICNIC PANIC. R.K.O. Charming, imaginative color picture in which three little girls are deprived of a picnic by the rainy weather. They go into the kitchen to find that all the kitchen utensils have come to life. Family and children.

SOME BRIDGE WORK. Easy Aces. Vitaphone. Mrs. Ace loses her housekeeping funds at bridge. They hold a party to recoup the losses from their creditors. Amusing for adults.

SWAT THAT FLY. Betty wrecks the kitchen furniture in her efforts to annihilate an annoying fly. Fair for family.

FIVE PUPLETS. Terrytoon. Fox. A caricature on the arrival of the Dionne quintuplets, these quins being dogs, and also their subsequent care. The idea may be clever but it is poorly elaborated, and done in rather bad taste.

LITTLE BLACK SAMBO. Color cartoon. Allied. Sambo has weird adventures with a tiger. Fair for family.

IN THIS CORNER. Pick and Pat Minstrels. Vitaphone. Confused medley of music and dance. Poorly conceived.

POOR LITTLE ME. M.G.M. Color cartoon. A lonely little skunk finds friendship and self-confidence. Good. Family and children.

MOVIE MILESTONES. Paramount. Scenes from "Blood and Sand," "Covered Wagon," "Miracle Man" and "Beau Geste." Interesting novelty for adults and young people.

FREDDIE MARTIN'S BAND. Vitaphone. Tour with band, Cuban, Hawaiian, Sicilian music. Good. Family.

HEAR YE, HEAR YE. Vitaphone. Slapstick comedy concerning damage suit. Fair. Adults.

SOFT DRINKS AND SWEET MUSIC. Price and Froos. Vitaphone musical short, poor in execution.

JAMAICA. R.K.O. Excellent travelogue of cities and industries. Family.

GOOD LITTLE MONKIES. M.G.M. Color cartoon ingeniously picturing the familiar three little monkeys and characters coming from the library shelves. Good. Family.

MODERN RED RIDING HOOD. Terrytoon. Fox. Modernized version of old story. Amusing. Family.

WESTWARD BOUND. America First. Vitaphone. 1877-1889 — Lewis and Clark, California museums, Presidents of United States, Spanish-American War and "Main" disaster. Very good. Family.

TAMING THE WILD. Treasure Chest. Fox. Excellent exhibition of training animals to be friends. Good. Family and children.

CHOOSE YOUR "WEPPINS." Popeye. Paramount. Slapstick cartoon of fight with escaping criminal. Only fair. Adults.

MANHATTAN RHYTHM. Variety. Paramount. Views of New York City and illustrative talk. Good. Family.

THE ROBBER KITTEN. Silly Symphony in color. United Artists. A funny little kitten, to avoid his bath, runs away to become a robber. Terrifying adventures send him quickly home. Amusing but not outstanding.

LIFE OF THE PARTY. Fox. Darkey singers, hill-billies, and cabin boys entertain. Family.

TARS AND STRIPES. Fox. Buster Keaton as a dumb recruit. Naval setting somewhat redeeming, otherwise dull film. Family.

NO! NO! 1000 TIMES NO. Paramount. Betty Boop puts on melodrama. Family.

LITTLE OLD NEW YORK. Easy Aces. R.K.O. Excellent pictures of city with comments by comedy pair. Family.

BUDDY'S LOST WORLD. Looney Tune. Vitaphone. Buddy and his dog unearth prehistoric bones. Amusing. Family.

LOS ANGELES, WONDER CITY. M.G.M. The Plaza, Olivera Street, Wilshire Boulevard, Studios. Well photographed studies in Technicolor. Good. Family.

BREMERTOWN MUSICIANS. Allied. Color cartoon of farm yard into which a fox steals. Entertaining. Family.

POPULAR SCIENCE. Paramount. Interesting modern inventions with their inspirations from nature. Good. Family.

MORMON TRAIL. See America First. Vitaphone. Instructive and interesting: Assassination of Lincoln, the trek of the Mormons, Salt Lake City, Brice Canyon, Custer's Last Stand, Lincoln's Memorial Tomb.

PEG LEG PETE PIRATE. Fox. Cartoon of pirates in action. Fair. Family.

PEACE CONFERENCE. Columbia. A KRAZY KAT burlesque on the Peace Conference. Fair.

VAUDEVILLE No. 4. Vitaphone. A Japanese act the only good one of several.

GYPSY NIGHTS. Perry Askaw. M.G.M. Musical short, imaginative and entertaining. Family.

BARNEY RAPF AND NEW ENGLANDERS. Melody Master. M.G.M. Night club revue. A matter of taste for adults.

IS MY FACE BLACK. Paramount. Musical number featuring Molasses 'n' January and 3X Sisters. Entertaining. Family.

OKAY TOOTS. M.G.M. Charlie Chase tries his efficiency methods in the home disastrously. Amusing of type. Adults.

PECULIAR PENGUIN. Silly Symphony in color. United Artists. Novel and entertaining cartoon of penguins, showing their frolics and pursuit by gigantic sharks. Lovely color and music. Good for all but *very* young.

GODESS OF SPRING. Silly Symphony in color. United Artists. The Greek myth of Persephone exquisitely presented. Excellent, all ages.

TORTOISE AND THE HARE. Silly Symphony in color. United Artists. The old

story cleverly revamped. It is delightfully whimsical in story and execution. Excellent, all ages.

GOLDEN TOUCH. Silly Symphony in color. United Artists. A simplified version of King Midas who realizes his wish for the golden touch. It lacks humor and is disappointing generally.

LITTLE PEOPLE. Chic Sale. R.K.O. A delightful story of the way an old woodsman teaches kindness to animals to a small boy. Recommended for children's matinees.

JAPANESE LANTERNS. R.K.O. Beautiful color short telling fanciful tale of making of different kinds of lanterns.

MICKEY PLAYS PAPA. Walt Disney. United Artists. Mickey and Pluto amuse an abandoned baby. Inferior in originality and charm.

TWO GUN MICKEY. Walt Disney. United Artists. Mickey rescues Minnie from outlaws. Some amusing touches and much gun play.

MICKEY'S MAN FRIDAY. Walt Disney. United Artists. An ingenious, imaginative cartoon in which Mickey and his man Friday rout cannibals. Very entertaining, all ages.

MICKEY'S KANGAROO. Walt Disney. United Artists. A gift of a kangaroo furnishes exciting times for both Mickey and Pluto. Very amusing for all.

THE BAND CONCERT (in color). Walt Disney. United Artists. Mickey as bandmaster leads the animals in a riot of action, color, and sound. It is exceptionally well done and one is conscious of the fine musical interpretation throughout. Excellent for all.

WHO KILLED COCK ROBIN? Silly Symphony in color. United Artists. A brilliant burlesque in which Jennie Wren impersonates Mae West. It is witty and highly entertaining but the human suggestion is a questionable departure in our minds for Walt Disney's art. Adults.

KIDS IN THE SHOE. Color Classic. Paramount. The nursery tale of the old woman who lived in a shoe and her efforts with her children. Fair for family.

RIMAC'S RHUMBA ORCHESTRA. Melody Master. Vitaphone. The progress of the rumba from native villages to the United States. It ends with elaborate interpretations of the modern dancing in a night club. Fair. Adults.

INDIANAPOLIS 500-MILE RACE. Principal Pictures. Races give remarkable sense of speed and daring. Family.

DIZZY DIVERS. Paramount. Popeye seeks sunken treasure. Very funny. Family and children's matinees.

LIFE'S LAST LAUGH No. 6. Columbia. This is another of the series of epitaphs; the New Englanders recited the faults of the deceased, and the English laugh at death. Good. Adults.

ROUMANIA. Vagabond. R.K.O. Fine scenes of countryside and cities in beautiful Roumania with interesting descriptions. Excellent for all ages.

NITE AT BILTMORE BOWL. Jimmy Grier. R.K.O. Merrymakers at the popular Los Angeles ballroom, including some motion picture actors. Has no objectionable details. All right for family.

LITTLE SOAP AND WATER. Boop. Paramount. Betty pursues Puggie, her dog, all over the house, captures him and gives him a bath. Amusing. Family.

MARCH OF TIME. F.D. The subjects covered are: Washington characters of note, life in various parts of Soviet Russia, and thrilling pictures of naval maneuvers in the Pacific. The Russian scenes are especially well photographed and are very instructive. Excellent for all ages.

WATER BABIES. Silly Symphony. United Artists. Exquisite color pictures of a day of the water babies from the time the lily buds unfold, revealing an adorable figure in the heart of each flower, to the hour when each one creeps back into the sheltering petals. A joy to behold. For all ages.

DUMBELL LETTERS No. 19. R.K.O. Really humorous letters written in all gravity. Family.

GOLDEN BOXING TOURNAMENT. Ind. An amateur contest sponsored by the *Chicago Tribune*, most of the participants being colored boys. All right for men and boys but little interest for a feminine audience of any age.

MOVING MELODIES. Pepperpot. Vitaphone. On moving day J. Fred Coots sings all the songs he comes across and is charged double time by the movers. Good for family.

MUSICAL COCKTAIL. Anson Weeks. Paramount. Clever presentation of Anson Weeks and his men. Family.

MY GREEN FEDORA. Color Merry. Vitaphone. Peter Rabbit is left to mind Elmer, which he neglects to do. Elmer is missing; Peter dons a green Fedora, and after many adventures, rescues his brother. Good for family and children.

COOKIE CARNIVAL. Silly Symphony. United Artists. The glories of fancy cooking from rum cookies to an upside-down cake are revealed in this lovely cartoon in soft pastel shades. The various sweets assume fanciful forms and go through clever performances. Excellent for all.

MARCH OF TIME No. 3. F.D. Propaganda for peace with unquestionably real pictures; Mexico's religious troubles, Huey Long with views of New Orleans and other parts of Louisiana; Trans-Pacific air express to China. Excellent. Adults.

IT NEVER RAINS. Jr. Coughlin. Fox. A painful picture of a poor California real estate man who tries to put on a big front for equally impecunious Easterners. Mediocre.

BROADWAY HIGHLIGHTS No. 2. Variety. Paramount. Ted Husing tells about various bright spots in New York, as the pictures are shown. Good. Family.

TWO LITTLE LAMBS. Oswald. Universal. Oswald's difficulties with an air circus. Amusing for family.

PUPPET MURDER CASE. Scrappy. Columbia. Scrappy's complications with a puppet show. Fair for family.

LANGUAGE ALL MY OWN. Boop. Paramount. Betty goes to Japan where she finds her "boopy-doop" language is understood even in the Orient. Good. Family.

WATER THRILLS. Sport. Columbia. Excellent pictures of Mississippi steamboats, the Vanderbilt cup race, chug boats, star boats, etc. Fine for family and children matinees.

COUNTRY MOUSE. Merrie Melodie. Vitaphone. A mouse aspires to be a boxing champion, but when his mother interferes, he returns home safely. Good for family.

ONLY THE BRAVE. Ernest Truex. A painfully banal play with Truex and Mary Jane Barrett.

HOLLYWOOD HOBBIES. Sport. Paramount. Various stars of Hollywood engaged in favorite pursuits: swimming, tennis, shooting. Fine for family.

INSPIRATIONS OF OLD LOVE SONGS. Color. Principal. Very beautiful pictures of San Juan Capistrano Mission accompanied by "Juanita" and "The Sweetest Story Ever Told." Recommended for all ages.

FOR BETTER OR WORSE. Popeye. Paramount. Popeye tiring of the life of a bachelor, seeks a wife from a matrimonial agency. He flees from the ceremony, content to endure his own bad cooking. All right for family.

SOUTHERN EXPOSURE. Chase. M.G.M. Elated at thoughts of seeing their ancestral home, a prominent citizen of Kentucky and his wife set out together, only to find it a domicile of hill-billy class. Amusing for family.

OLD MOTHER HUBBARD. Republic. Color cartoon of interest to family.

FOLLOW THE LEADER. Paramount. Musical short. Family.

PRINCE, KING OF DOGS. M.G.M. Pete Smith shows tricks of remarkably intelligent dog. Very good. Family and children.

RAG DOG. R.K.O. Color cartoon of kittens, dogs and mice and their adventures. Family and children's matinees.

NATURE SPEAKS. Paramount. Beautiful photographic shots and accompanying poetry. Family.

MICKEY'S GARDEN. United Artists. Disney color cartoon with the usual excellence of technique making it outstanding among other products. Mickey in a garden learns the destructive power of insects. Very charming in idea and amusing as well. Excellent family and children's matinees.

STAR BOARDER. M.G.M. Charlie Chase

comedy in which he plays boarder in his own home to avert "Auntie's" wrath over her neice's marriage. A matter of taste for adults.

BOOM DAYS. Vitaphone. See America First Series. United States from 1920 to 1932, Harding to Roosevelt. Excellent. Family.

GROOMS IN GLOOM. Tom Howard. Fox. Silly farce of man helping another to marry.

STUFFY'S ERRAND OF MERCY. Pepperpot. Vitaphone. Poorly executed cartoon of a child's desire which is gratified.

BROADWAY HIGHLIGHTS. Paramount. Ted Husing introduces Paul Whiteman, Earl Carrol, Sophie Tucker, the Music Box, Radio City with Al Jolson rehearsal for N.B.C. Good. Family.

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**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

SEPTEMBER 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed in this Issue

Accent on Youth
After the Dance
*Alias Bulldog Drummond
*Annapolis Farewell
Atlantic Adventure
The Black Room
*Broadway Melody of 1936
China Seas
*The Crusades
La Dame Aux Camelias
The Dark Angel
Dressed to Thrill
*Every Night at Eight
*The Gay Deception
*The Girl Friend
*Here Comes the Band
*Here's to Romance

His Family Tree
Hot Tip
La Maternelle
*The Old Homestead
Pursuit
Redheads on Parade
Sanders of the River
She Gets Her Man
She Married Her Boss
Special Agent
Storm Over the Andes
*Top Hat
Thunderstorm
Valley of Fear
*Waltz Time in Vienna
Wanderer of the Wasteland
*Westward Ho

*Film suitable for family entertainment but not necessarily appropriate for children under 12 or for children unaccompanied by adults.

THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN
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MOTION • PICTURE • REVIEWS

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THE WOMEN'S UNIVERSITY CLUB

LOS ANGELES BRANCH

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WILL ROGERS

Will Rogers' passing has brought universal sadness to people in all walks of life. The beauty of his character, the kindness of his wit and humor, and the constructive nature of his daily comments on world events, made him a dynamic force for good which the world greatly needed at this time.

And quite apart from his written word, the world needed him in pictures. He never claimed to be an actor. He was only himself in any role he played. Perhaps because of this he was the more important on the screen. Others can create roles which are absolutely dissimilar to themselves. Many actors and actresses are known for characters they have created. Their own personalities are so submerged in their creative art that at times they rebel believing that their true individualities have been lost to their public. But Will Rogers could only be himself. Whether he was Captain of a Mississippi River boat, stock raiser on a Mid-West farm, or lazy drifter of "Jubilo" fame, his cheerful grin, his gracious sympathy, and heart warming philosophy sent out an aroma of helpful influence which his audiences felt and which cannot be measured.

Exhibitors say that his pictures were their greatest money-makers. Surely this means something very important to the industry. Only once that we remember was a film in which he played ever censured. "State Fair" had one scene which offended his followers. He did not play in it. I question that he knew it was in the script. They say he never read scripts. He was told what the story was, what was required of him, and given a suggestion of his lines and then he went to work. When "State Fair" was released he was deluged with protests from individuals and committees interested in "Better Films." I do not know what he replied, but I feel sure that he would regret any violation of taste in his productions whether he had any responsibility or not. It never occurred again. People went to see Will Rogers. His audiences felt that they knew him personally because, whatever the setting, his individuality and homely kindness reached out to them.

We believe that one of the finest memorials the industry could offer in his memory would be a yearly series of pictures of the type in which Will Rogers would have liked to appear. The movie public will miss him sadly, and it will miss his contribution of unsophisticated, wholesome, entertaining "Better Films," always starred for family enjoyment.

LAURA OSMAN VRUWINK.

EDITORIAL

If you have children at home, or if you know any children in whom you are interested, you must at some time have been concerned with the problem of motion pictures in relation to children. Some of you have taken the line of least resistance and have allowed your children to go to anything and everything as often as they like. Some of you who have young children are beginning to wonder what policy to adopt when the movie craze arrives. What is the right course? We don't want to be too old fashioned, nor do we want our children to be harmed mentally or physically. How can we regulate their choice of pictures and determine how frequently it is safe to let them go?

In the first place we must know a good deal of child and adolescent psychology in general and our own children's mental and nervous make-up in particular. What is good for one child is bad for another, but there are well known principles governing the emotional development of children. Though he may comprehend certain emotions, a child may be greatly harmed by being exposed to problems that are too mature. This is not theory, but has been proven over and over again by experience. A child's happiness depends upon his feeling of security, his belief that the world is fundamentally good. If you take this away from him in childhood, he may never be able to adjust himself to the later demands of life.

Another essential is to know pictures. You can not influence your child in his choice without first hand knowledge of the movies that are being advertised. If you never go to the movies yourself, your child will not value your opinion. Do you know what ideals are presented, what class of people are portrayed, what example of conduct is held up for your child in the average movie? Children learn largely from example. What is your child learning of ethics, of conventions, of ambitions? Naturally you can not see all the pictures, but there are many reliable guides available. By calling the Los Angeles Public Library you may have read to you the reviews of a number of organizations, whose judgment you may safely follow. People who use this information find that they are spared the disappointment of going to poor and uninteresting films, and children soon begin to prefer entertainment that is really appropriate for their age.

If your children have not yet acquired the movie habit do not make the mistake of allowing them to begin regular weekly attendance. If they expect to go every Friday night or every Saturday afternoon to the neighborhood theatre, you will have a much harder problem on your hands. There are not enough good movies made to make it possible to find a suitable picture every week-end at your neighborhood theatre. You will discover that some local theatre managers will try all kinds of schemes to get the children to attend regularly: serials, clubs, prizes, etc. The sooner your children understand that they may not expect to go regularly the easier it will be for you to control their attendance.

And what about your children's health? You probably give your babies sun baths and regular naps and see that the older children play in the open air every day. Does it appear logical to allow them to sit from noon until dinner time in a dark theatre in seats that are not made for their comfort, straining their eyes and craning their necks, while they watch two feature length films, a comedy, a cartoon, and a chapter from a serial. The school day is carefully planned in order that no child shall have to concentrate for any great length of time on any one task. It is interrupted by singing, games and change of occupation, because teachers trained to work with children know that a child becomes nervous if kept too long at one kind of work. Parents would undoubtedly complain if their children came home from school exhausted by over-work. But any child who sits through a double feature is overworked. He either exhausts his nerves keeping still or begins running up and down the aisles. Have you patronized a children's matinee? Do you believe that the undisciplined behavior of overtired children is good for them? The double bill is one of the major obstacles in the path of good family entertainment. The better pictures are frequently booked with poor ones, made solely to provide a program filler. It is practically impossible to get children out of the theatre before a second feature, even when theatre managers announce the end of the children's part of the program. But a refusal to allow your child to attend a double feature would go a long way toward voicing public opinion, and after all it is public opinion that eventually rules. Or if you make a point of calling the theatre, finding out at what hour the picture you want to see is going on, and staying only for that film you will be helping to register your plea for single billing.

It is more difficult to deal with older children who naturally want to see every movie that is being widely advertised and discussed, but if you try to develop their critical faculties and encourage them to read movie guides, not paid advertising blurbs, but sound honest

criticism, they will soon learn that trash is less satisfactory than a really first class motion picture. Taste can be educated in this matter, as well as in literature or food or behavior. Probably no one who reads this would deliberately feed a child bad food, but laziness or indifference has led us to close our eyes to the fact that indiscriminate movie attendance is bad mental food. Children love beauty, they are hero worshippers, they like stories of bravery and honor. It is very nearly criminal to allow them to saturate their minds with sordid problems, crime, abnormalities and warped ethics. But this is what you will be doing to them if you are not careful.

Cooperate with the school teachers in their endeavor to guide your children in their choice of entertainment. Interest yourself in neighborhood projects that provide alternatives for the movies. Cooperate also with the parents of your children's friends in supporting play-ground activities, neighborhood gatherings and other normal wholesome forms of recreation. How often we hear the plea, "But Mother, Willie's mother lets him go every Saturday." If you talk to Willie's mother you may find that she is just as anxious as you are to discourage the weekly movie habit. Get acquainted with the local theatre manager and give him your support when he books good family films. If a good picture comes along, make an effort to take your children, go with them, talk about it afterwards at home and you will find it a source of enjoyment to the whole family. Your child will be benefited by your point of view, and your interpretation of parts of the picture he may not have understood. Help in awakening public opinion against bad pictures. Talk the matter over with friends and neighbors, and when you do go to the movies, know what you are going to see and patronize only the good films.

DOROTHY J. COOK.

8-23-35.

FEATURE FILMS

ACCENT ON YOUTH » »

Sylvia Sidney, Herbert Marshall, Phillips Reed. From the play by Claude Binyon. Direction by Wesley Ruggles. Paramount.

This is the story of a December and May romance between a playwright and his young secretary. The same situation exists in a play the man has written, and the contrast between the writer's preconceived theories and his own experience is cleverly presented. The film play follows the original stage production almost exactly except that it seems more wordy and that an interlude only verbally recounted on the stage is given in most amusing detail on the screen. It is witty, sophisticated entertainment.

Adolescents, 12 to 16

No

Children, 8 to 12

No

AFTER THE DANCE » »

Nancy Carroll, George Murphy, Thelma Todd, Jack La Rue. Direction by Leo Bulgakov. Columbia.

A combination of musical comedy and social drama-with-a-purpose which do not mix well. The blame falls on the story but direction does not help. It concerns a boy unjustly sent to prison, who rather unwillingly runs away and is later apprehended by the accident of meeting a former associate who reports him.

Adolescents, 12 to 16

No

Children, 8 to 12

No

ALIAS BULLDOG DRUMMOND » »

Jack Hulbert, Claude Hulbert, Fay Wray. Direction by Walter Forde. Gaumont-British.

Unless American audiences wish their detective stories unadulterated melodrama, this burlesque should please. It is the experiences of a novice detective, impersonating the famous *Bulldog Drummond*, who tries to solve a mystery about which he knows nothing, by methods of which he is totally ignorant. Absurdity is the key-note, with everything sacrificed to comedy adventure. Though the humor is British, it is often subtle and very amusing. The story is clever with well sustained suspense and unexpected episodes, but it is so farcically handled that it seems a bit overdone.

Adolescents, 12 to 16

Good

Children, 8 to 12

Exciting

ANNAPOLIS FAREWELL » »

Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith, John Howard. Direction by Alexander Hall. Paramount Picture.

This is not the usual frivolous campus picture, but a beautiful and inspiring story of idealism. The opening scenes abound in humor when the "plebes" arriving at the Naval Academy are subjected to a mild but most amusing form of hazing that quickly reveals their distinguishing characteristics.

One "plebe," "*Click*" *Haley*, has come there determined to take whatever benefits the Academy has to offer and to give nothing in return, relying on his wits, his prowess at football and an engaging personality to carry him through the four years. In contrast to "*Click*" is *Commodore Fitzhugh* who, though retired, devotes his life to watching over the cradle of the Navy. Like *Mr. Chips*, the English schoolmaster of a current best seller, *Commodore Fitzhugh* hovers about, fearful lest the new generation of midshipmen fail to love and appreciate navy traditions as they should. Sir Guy Standing in this role paints a portrait that will not easily be forgotten. His final act of devotion to his beloved cause makes a satisfying though tragic end to a picture that is outstanding for its good taste, its excellent cast, its well constructed story and its sincerity.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Beyond their
appreciation
and sad

ATLANTIC ADVENTURE

Nancy Carroll, Lloyd Nolan, Harry Langdon.

From a story by Diana Bourbon. Adaptation by John T. Neville and Nat N. Borfman. Columbia.

Audiences looking for light entertainment will enjoy this fast moving newspaper story of a reporter who temporarily loses his job and his sweetheart and regains both after a series of exciting adventures with a gang of crooks on shipboard. The idea is not a new one but it is amusingly presented, and though murder enters into the plot, the obviously humorous interest of the picture makes it entirely innocuous.

Adolescents, 12 to 16

Innocuous

Children, 8 to 12

Very mature

THE BLACK ROOM

Boris Karloff, Marian Marsh, Robert Allen, Katherine De Mille. Screen play by Henry Myers and Arthur Strawn. Direction by Roy William Neill. Columbia.

A fantastic, morbid tale of a madman, unbalanced by fear and superstition, this film, strangely enough, has elements of beauty. In contrast to the evil character who dominates the story there are others who are brave and fine. The setting is a feudal castle in the Swiss Alps. The grandeur of the surrounding country and the medieval costumes of the peasantry make a background rich in beauty and interest. However, a mad murderer and his hideous crimes are not usually considered entertaining subjects. No matter

how artistically presented they may be, they still leave a most disturbing memory.

Adolescents, 12 to 16

No

Children, 8 to 12

No

BROADWAY MELODY OF 1936

Eleanor Powell, Robert Taylor, Jack Benny, Sid Silvers, Francis Langford, Buddy Essen, Vilma Essen, Una Merkel, June Knight, Robert Wildback. Screen play by Jack McGowan and Sid Silvers. Music by Nacio Herb Brown. Direction by Roy Del Ruth. M-G-M.

M-G-M's Broadway Melody, like its predecessor, has all the elements of good musical comedy entertainment. In this, a cast new for the most part to motion picture patrons, is made up of very clever artists in different specialties. The story, while not particularly original, is amusing and human, the dancing exceptionally artistic, the music tuneful and catchy. The humor is often spontaneously funny, especially when Buddy Essen is on the screen or Robert Wilback gives his vaudeville routine to the great enjoyment of the audience. The back-stage business in the production of an extravaganza gives opportunity for spectacular effects which are very entertaining and one ballet featuring Eleanor Powell with the Albertina Rasch Dancers is particularly beautiful. Eleanor Powell is a delightful star. She is natural and handsome, with a personality which pleases at once. Her effortless dancing will no doubt be compared with Fred Astaire's in most complimentary terms. The production is smartly entertaining.

Adolescents, 12 to 16

Good

Children, 8 to 12

Two hours; depends on age and taste

CHINA SEAS

Clark Gable, Jean Harlow, Wallace Beery, Lewis Stone, Rosalind Russell, Dudley Digges, C. Aubrey Smith. From the book by Crosbie Garstin. Screen play by Jules Furthman and James K. McGuinness. Direction by Tay Garnett. M-G-M.

Action and thrills, striking photography and the glitter of the well-known team of Gable and Harlow only partly obscure the sordidness of this tale of white men's deterioration in the fetid moral atmosphere of the Orient. It is not sufficiently adroit in its handling to make its coarseness and brutality even slightly palatable.

Adolescents, 12 to 16

Extremely bad

Children, 8 to 12

No

THE CRUSADES » »

Henry Wilcoxon, Loretta Young, Katherine De Mille, C. Aubrey Smith, Alan Hale. Screen play by Harold Lamb, Waldemar Young and Dudley Nichols. Direction by Cecil B. De Mille. Paramount.

The story concerns the Third Crusade of the kings of Europe to win back the Holy Land from the Saracens. Richard Coeur-de-Lion, King of England, learns humility and finds love through the years of bitter struggle. The historical background furnishes opportunity for great pageantry; the beloved romantic character of Richard gives warm human interest, and the general spirit of history though not the actual facts, has been well preserved. There is a good deal of cruelty and violence of war shown, but for school children the lack of modernity should lend enough unreality to prevent its becoming objectionable, and a plea for universal peace underlies its portrayal. Henry Wilcoxon as Richard is very fine, a combination of roughness and tenderness which creates a fairly accurate picture of this fascinating hero. Dialogue keeps the spirit of the times and yet is intelligible to modern audiences. The spectacular effects are extraordinarily good and the infinite details of the production represent the most careful and painstaking research. Costumes, customs, implements of warfare, harnesses give the impression of the period as no books possibly can. While a few may object to Mr. De Mille's characteristic theatrical approach, no one can deny that this picture makes history real and entertaining.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Depends on individual;
mature and exhaustingly long.LA DAME AUX CAMELIAS » »
(CAMILLE)

Yvonne Printemps and Pierre Fresnay. From the story by Alexandre Dumas, Fils. Directed by Ferdinand Rivers. Music by Renaldo Hahn. Produced by Abel Gance.

In this French version of Dumas' immortal love story of Armand and Marguerite, the Lady of the Camellias, emphasis is shifted somewhat to the lighter episodes, and it is not quite so heavily tragic and overweighted with sentimental scenes as was the Camille of Sara Bernhardt fame. Yvonne Printemps is charming in her simplicity. Though the English titles are inaccurate, the quality of the acting is such that titles are practically unnecessary.

Adolescents, 12 to 16

No

Children, 8 to 12

No

THE DARK ANGEL » »

Fredric March, Merle Oberon, Herbert Marshall, John Halliday, Claude Allister, Janet Beecher. Screen play by Lillian Hellman and Mordaunt Shairp. From a play by Guy Bolton. Direction by Sidney Franklin. Samuel Goldwyn Production. United Artists.

The charm of this romance of the Great War is as compelling as when it was first produced in silent films with Ronald Coleman and Vilma Banky in the cast. It has dignity and sincerity and the poignantly tragic appeal of an enduring love for which no sacrifice is too great. Two brothers are called to the British colors. In the line of attack one is missing. He has been blinded, captured and interned in a German camp. The girl he loves believes him killed. He is unwilling to return to her because of his affliction. The story of what he makes of his life, of her own adjustment and their final happiness make a moving study of human relationships. The cast is distinguished. Miss Oberon is charming and natural and far removed from the exotic characters which we have seen her assume in other plays. Fredric March and Herbert Marshall give sympathetically fine performances. A number of children in the cast are excellent, especially a little girl (Fay Chaldecott) whose naturalness and sweetness make a marked impression. It is a production which should hold general interest.

Adolescents, 12 to 16

Children, 8 to 12

Emotional and mature
Little interest

DRESSED TO THRILL » »

Turra Rolf, Clive Brook. Adapted from the play "La Couturiere de Luneville," by Alfred Savoir. Screen play by Samson Raphaelson. Direction by Harry Lachman. Fox.

"Dressed to Thrill" introduces us to Turra Rolf, a delightful comedienne with a charming voice. Clive Brook is rather miscast as a *bon vivant*, too mature and serious to be entirely romantic in the role. It is a sophisticated comedy with a thin and incredible plot, and one must stretch the imagination to believe that clothes alone can completely hide the identity of the girl in the case. An American soldier in Paris, pledged to marry a little French girl, is ordered home on Armistice Day. No word is sent *Colette*, and with no explanation of this breach of ethics, we find him, years later, a banker in Paris engaged to another girl. *Colette*, now posing as *Nadia*, a Russian actress, sets out to confuse her erstwhile lover and is so successful that he is torn between his love for the actress and his memory of the little *Colette*. Needless to say, his new fiancée is left waiting at the church.

Miss Rolf carries the picture capably and joyously by her beauty, grace, voice and acting. It is a light and frothy comedy with a distinctly Continental flavor tactfully handled.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

EVERY NIGHT AT EIGHT

George Raft, Alice Faye, Frances Langford, Patsy Kelly. From the story "Three on a Mike." Screen play by Gene Towne and Graham Baker. Direction by Raoul Walsh. Walter Wanger Production. Paramount.

This pleasant little comedy pictures the rise to fame of a radio orchestra and the three "Suwanee Sisters." One scene in the beginning when the girls compete at an "amateur night" lends itself nicely to the introduction of various entertainers and to some comic touches. The picture is gay, spontaneous and musical, a really delightful family film.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good

THE GAY DECEPTION

Francis Lederer, Frances Dee, Benita Hume, Alan Mobray, Ferdinand Gottschalk, Lennox Pawle, Luis Alberni. From an original screen play by Stephen Morehouse Avery and Don Hartman. Direction by William Wyler. Jesse Lasky Production. Twentieth Century-Fox.

Here is a perfectly charming, utterly impossible fantasy—a musical comedy type of story where no one sings but which has a musical score that cleverly adds atmosphere in a delightful way. This accompaniment is noteworthy. The plot portrays a stenographer who unexpectedly wins \$5000. She spends it in regal fashion trying to have a grand time. Her greatest nemesis is a bell hop in the Waldorf-Astoria who, to her increasing annoyance, insists on trying to take care of her. The disclosure of his identity provides the most amusing and romantic dénouement. It is light, gay and full of laughs, and the charm of Francis Lederer, supported delightfully by Frances Dee and an able cast, furnishes an exceptionally pleasant hour for anyone looking for unsophisticated entertainment.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good

THE GIRL FRIEND

Anne Sothorn, Roger Pryor, Jack Haley. Authors, Herbert Fields, Richard Rogers and Lorenz Hart. Direction by Eddie Buzzell. Columbia.

A very amazing musical comedy with lovely music and genuine humor. It relates the struggles of three young men, an actor, a com-

poser and a stage manager, to get a producer to consider a play they have written, burlesquing Napoleon. The plot is cleverly executed with just the right amount of dramatic suspense supporting the comical scenes to make it highly entertaining. Jack Haley's performance is very funny.

Adolescents, 12 to 16
Good

Children, 8 to 12
Yes, if it interests

HERE COMES THE BAND

Ted Lewis, Virginia Bruce. Musical score, Edward Ward. Direction by Paul Sloane. M-G-M.

Ted Lewis and his band are featured in this musical comedy made up of a series of incidents concerning the difficulties of a song writer whose chef-d'œuvre is stolen by a publisher. It is not very different from other productions of its type except in its finale when hillbillies, cowboys, negroes and Indians arrive via taxicab and airplane to assist their one time buddy to wrest large damages from the thieving publisher. The cast is good and the incidents in themselves are entertaining, but there are too many episodes packed into one film.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Probably tiring

HERE'S TO ROMANCE

Nino Martini, Genevieve Tobin, Anita Louise, Reginald Denny, Madame Ernestine Schumann-Heink. Original story by Ernest Pascal and Sonya Levien. Screen play by Ernest Pascal and Arthur Richman. Direction by Alfred E. Green. Lasky Production. Twentieth Century-Fox.

Public response to recent films introducing operatic music has encouraged the production of another giving us the pleasure of hearing the beautiful voice of the Metropolitan star, Nino Martini in several arias superbly sung. The story is a gay one of a young tenor who is financed by a wealthy society woman to offset her husband's habit of playing patron of the arts to aspiring young women. The expected romantic misunderstandings with his sweetheart follow, but his ultimate success is amusingly assured in an original way. Madame Schumann-Heink plays a small part with a real gift for sympathetic comedy. She is a joy. The admirable cast, the settings in New York and Paris, and the almost continuous music, both light and classical, insure enjoyment of the highest type.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good but mature

HIS FAMILY TREE » »

James Barton, Margaret Callahan. From the play "Old Man Murphy." Direction by Charles Vidor. R.K.O.

The Irishman in politics seems to be perennially the basis of a new stage or screen play. This times *Charles Murfree*, né *Murphy*, is hoping to be elected mayor of a middle western town with the doubtful aid of a fluttery, socially ambitious wife. Inopportunely his disreputable hard drinking old father arrives from Ireland to take a hand in the election. Most of the interest of the story is lost in a medley of Irish fights, campaign songs, and radio oratory. The plot is hackneyed and the action boring.

Adolescents, 12 to 16

Waste of time

Children, 8 to 12

No

HOT TIP » »

Zasu Pitts, James Gleason. From the story by William Slavens McNutt. Screen play by Hugh Cummins, Olive Cooper and Louis Stevens. Direction by James Gleason and Ray McCarey. R.K.O.

The ethics of this comedy may be questioned if accepted seriously, inasmuch as gambling is made an exciting and harmless diversion. For adults the picture is amusing. The daughter of a man who likes to bet on horse races is told she may marry her suitor when he is owner of the auto laundry where he is employed. The father bets the boy's nest egg, money on a sure tip. The fact that he wins in a thrilling finish is an hilarious climax for those who can evaluate its improbability.

Adolescents, 12 to 16

Not elevating but full of action

Children, 8 to 12

No

LA MATERNELLE (Children of Montmartre)

Madelaine Renaud, Paulette Elambert, Alice Tissot, Sylvette Fillacier, Henri Debain. Based on the Goncourt Prize Novel by Leon Frapie. Adapted and directed by Jean Benoit-Levy and Marie Epstein. French dialogue and English titles. Presented by John S. Tapernoux and Metropolis Pictures.

We believe that "La Maternelle" is one of the finest examples we have ever seen of what an international exchange of films can do to create understanding and sympathy between different races. It is in no way propaganda; on the contrary, it is simply a very human, beautiful story of child psychology, remarkably acted by a cast from the Comédie Française, including a child who is an extraordinary artiste. The setting is a nursery school in the Montmartre district where children up to the age of eight or nine are housed, fed and taught until they are called for in the

evening by the sort of parents one would expect in that irregular and poor community. The bitter emotional experiences of the little girl around whom the story centers are shown with restraint and subtlety, and the love for all the children with which *Rose*, the new maid, surrounds them, makes the school a haven of safety and happiness to those starved little creatures. The picture is starkly realistic at times. The French attitude is not our own, but nothing can detract from the beauty of the psychology or from the certainty that all races are alike in their desire to give security and the best in life to children. We recommend this film in superlatives to adults. It is not a child's production.

Adolescents, 12 to 16

Unsuitable

Children, 8 to 12

Unsuitable

THE OLD HOMESTEAD » »

Mary Carlyle, Lawrence Grey, Eddie Nugent, Willard Robertson. Directed by William Nigh. Liberty Pictures.

An inconsequential comedy concerning a quintette of farm hands whose ability in singing wins them a radio contract. Their experiences in the big city are not conducive to happiness, and they return home to broadcast by remote control. It is amusing and the songs are entertaining.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Little interest

PURSUIT » »

Chester Morris, Sally Eilers. From the story by Lawrence G. Blochman. Screen play by Wells Root. Direction by Edwin L. Marin. M-G-M.

A small boy, supposedly kidnapped from his father and taken to his mother in Mexico, is subjected to an airplane crash, a wild automobile ride ending in a fire, and is made the object of pursuit by all manner of people who are trying to collect a reward for his capture. The picture is supposed to be both exciting and humorous but is neither, both because it is poorly done, and because kidnapping a child is too shocking an offense to be treated lightly even in the movies.

Adolescents, 12 to 16

No

Children, 8 to 12

No

REDHEADS ON PARADE » »

John Boles, Dixie Lee, Jack Haley, Raymond Walburn, Herman Bing, Alan Dinehart. Story by Gertrude Purcell, Jay Corney, Don Hartman. Direction by Norman McLeod. Fox.

Here is a typical back-stage musical with a fairly original story of turning the coun-

try redhead by a hit film in which the cast is made up of Titian beauties. Had the picture been in color it would have been more effective, but otherwise it takes too much imagination to visualize the impression desired. The development of scenes, ensembles and music is undistinguished by any special charm. It is innocuous entertainment.

Adolescents, 12 to 16

No positive value

Children, 8 to 12

Little interest

SANDERS OF THE RIVER » »

Paul Robeson, Leslie Banks, Nina Mae McKinney. From the novel by Edgar Wallace. Screen play by Lajos Biro and Jeffrey Dell. Produced by Alexander Korda (English film). Released by United Artists.

Viewing this picture one wonders whether it is serial, travelogue, nature study film or melodramatic fiction. It is over an hour and a half of burly Africans, mild Englishmen, native dancers, tribal rites, strange music and war cries interspersed with songs by Paul Robeson. The plot that binds these elements together concerns the efforts of an English government agent to hold savagery in check. Paul Robeson plays the role of a native chief who is loyal to the English. This is not unified drama but a collection of interesting and amazing pictures and beautiful singing. Probably one reason this is not convincing as drama is that Robeson comes out of character when he sings. Artistically it is not in any way comparable to "Emperor Jones," in connection with which one usually thinks of Robeson, but it will be more interesting to the general public.

Adolescents, 12 to 16

Interesting but very tense

Children, 8 to 12

No

SHE GETS HER MAN » »

Zasu Pitts, Lucien Littlefield. Direction by William Nigh. Universal.

The director has turned good comedians loose in this shallow farce, and whatever amusement is to be found is due to their ability. *Esmeralda* (Zasu Pitts), the proprietress of the *Bon Ton Lunch Room*, foils a bank robbery through no merit of her own. A heroine at once, she goes lecturing on the abolishment of crime. Kidnapped by the gangsters, she reforms them (accidentally of course) in a climax of absurdities. It is slapstick farce burlesquing gangsters, their luxurious ways of life, their ethics and the reform movement as well. Entertainment value is debatable.

Adolescents, 12 to 16

No value

Children, 8 to 12

Questionable but slapstick would amuse

SHE MARRIED HER BOSS » »

Claudette Colbert, Melvyn Douglas, Katherine Alexander, Edith Fellows. Direction by Gregory La Cava. Columbia.

When an indispensable office secretary marries her boss with the expectation of assuming a new role in his home, she is disappointed to find that she has merely undertaken an additional job, home management in a chaotic household with an interfering aunt and a badly spoiled child to complicate the situation. After almost everybody has gone on a drinking spree the difficulties are adjusted and the lady is appreciated as a wife. Up to a certain point this is a witty and entertaining social comedy shedding a new light on the old story of the girl who marries her employer, but the ending is badly motivated and the assumption that when a situation is bad getting drunk will make it better is a stupid incongruity in an otherwise clever comedy.

Adolescents, 12 to 16

No

Children, 8 to 12

No

SPECIAL AGENT » »

George Brent, Bette Davis, Ricardo Cortez, Jack La Rue. Direction by William Keighley. Warner Bros.-First National.

True to a recently established formula, the G-man gets his racketeer. The plot of this picture follows the case of Al Capone to the extent that an income-tax evasion is the ground for arrest. It is tensely interesting at times, particularly when the Federal agent, to suit his purpose, becomes voluntarily ensnared in gangland's web, but any film which induces applause at the occasion of violent death can hardly be recommended. Other items in its disfavor include a quality of weightiness which slows the action, over-acting on the part of some of the minor characters and a tendency toward using outmoded bits of business.

Adolescents, 12 to 16

Unsuited

Children, 8 to 12

Impossible

STORM OVER THE ANDES » »

Jack Holt, Mona Barrie, Antonio Moreno, Gene Lockhart. Direction by W. Christy Cabanne. Universal.

How a hard-boiled soldier of fortune uncovers the finer side of his nature is shown not very convincingly in this aviation adventure story. Jack Holt is the daredevil American flyer who joins the air force of Bolivia for the sheer love of a good fight. Single combat planes in fierce encounters, machine gunners dying at the controls and crashing to earth in flames are almost too thrilling. Romance and gay carnival scenes relieve the

tension. High standards of courage, honor and self sacrifice are stressed, but the film still seems machine made. It follows too familiar a pattern to be received with enthusiasm, and no cast could make the trite lines seem inspired.

Adolescents, 12 to 16

Passable but rather violent

Children, 8 to 12

No

TOP HAT

Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Brik Rhodes, Eric Blore. Screen play by Dwight Taylor and Allen Scott. Music by Irving Berlin. Directed by Mark Sandrich. R.K.O.

Fred Astaire is without doubt the finest modern dancer in his line today. His effortless ease, mastery of technique and clever originality of "routine" are unexcelled. On the screen we are given an opportunity to see him perform in a way impossible for stage audiences, and the director of "Top Hat" has never allowed close-ups or action to obscure our view of the dances as we wish to enjoy them. For that our thanks to Mark Sandrich. In addition, the story is amusing, and the dialogue clever and sophisticated. The cast is excellent; Mr. Horton is perfect in the type of role he assumes so admirably, and Eric Blore is hilariously funny. Miss Rogers is lovely as usual and wins laurels in her increasing skill as dancing partner to Mr. Astaire, while the music of Irving Berlin should send everyone happily recalling harmonies and skipping gaily all the way home. "Top Hat" is excellent entertainment.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Depends on taste

THUNDERSTORM

A. K. Tarasova, V. O. Massalitinova. From the folk-drama by A. N. Ostrovsky. Music by Vladimir Tscherbatshov. Photoplay by V. Gardanor. Directed by Vladimir Petrov. Soyuzfilm Leningrad. Amkino Corp.

The objection to a picture of this sort for an American audience is that there is an aroma of insincerity about it, intangible but apparent. It is sombre drama with the tempo and atmosphere of a Greek tragedy. A young Russian girl with deep religious faith is married into a bourgeois family where a cruel matriarch makes happiness impossible. She is caught in the toils of inescapable destiny and goes helplessly to her tragic end. The acting is unusually fine, the cast including the famous Moscow Art Theatre players, and the character roles are of especial interest. But it is evidently a new form of propaganda—an effort to convince the Soviets that the new Russia is infinitely superior to the

old conditions of religious bigotry, family subjugation and capitalistic rivalry.

Adolescents, 12 to 16

Unsuitable and uninteresting

Children, 8 to 12

No

VALLEY OF FEAR

Arthur Wontner, Lynn Harding, Jane Carr. An English production directed by Leslie Hiscott. Olympic Pictures.

A melodramatic mystery, with the well-known figure of Sherlock Holmes and Watson in detective roles, is satisfactorily worked out to a consistent finish with interest sustained throughout. Horror has been cut down to a minimum, and the British characterizations of American gangsters and coal miners will prove a new experience. It is acceptable adult entertainment.

Adolescents, 12 to 16

Possible

Children, 8 to 12

No; too exciting

WALTZ TIME IN VIENNA

Adolf Wohlbrueck, Renate Muller, Paul Hoerbiger, Willy Fritsch. Director, Ludwig Berger. Produced in Vienna by Guenther Stapenhorst.

This foreign film is utterly charming. The fact that it is done in German with English subtitles does not seriously detract from its enjoyment by American audiences. Set about the time of 1843, the plot concerns two rival waltz composers, Strauss and Lanner. The young Queen Victoria sends the court dancing master to Vienna to bring back its famous waltzes to England, hoping to induce the bashful Albert to declare his love for her under the romantic influence of the dance. The court scenes are lovely, the music is played in delightful rhythm, and the whole has a joyous flavor. It has the added advantage of the presence of the Vienna Symphony Orchestra, directed by Aloys Melichar, rendering the exquisite waltzes.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Yes, if it interests, but sentimental

WANDERER OF THE WASTELAND

Dean Jagger, Gail Patrick, Edward Ellis. Direction by Otho Lovering. Paramount.

A Zane Grey novel on the screen connotes beautiful scenery, thrilling adventure romance and red-blooded frontier life, but unfortunately in this instance it does not connote a good story. After a shooting affray, the hero, who has just arrived in a frontier town, is forced to escape to the desert. There he meets with the usual hardships and miraculously overcomes all odds apparently without missing his morning shave. Edward Ellis as an old prospector gives the picture some de-

gree of verisimilitude. Otherwise it is feeble and unconvincing.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Poor; too much violence

WESTWARD HO

John Wayne, Sheila Mannors. Story by Ed Finney. R. N. Bradbury. Republic Pictures.

A fast-moving Western with spectacular

horsemanship, beautiful scenery, and a plot which follows the old formula of the Vigilantes purging the West of lawlessness. An added bit of drama is introduced in having two brothers, separated in childhood, discovered to be the opposing leaders of vigilantes and bandit forces. It is well directed and is a pleasing divergence from G-men stories.

Adolescents, 12 to 16

Good

Children, 8 to 12

Exciting

SHORT SUBJECTS

ROMANCE OF THE WEST. Two reels. Warner Bros.-First National. This short picture is a pleasantly artistic presentation of cowboys and comedy in technicolor. Its thin plot is woven about the forced landing of a transcontinental passenger plane in the Wild West near a ranch where the delayed passengers find hospitality and entertainment in the form of expert roping and "hill-billy" music. Lovely views of the Yosemite and Grand Canyon are included in the picture which is notable for scenic beauty. It is excellent family entertainment.

BETTY BOOP AND GRAMPY. Paramount. Betty visits Grampy in her usual gay musical fashion. Fair for family.

BIRD LAND. Terrytoon. Fox. Birds, cats and caterpillars try to outwit each other. The birds win. Good for family and children.

BUDDY STEPS OUT. Looney-tune. Vitaphone. Buddy lets the canary out and when it returns half frozen all the brie-a-brac comes to its assistance. Good for family.

BUDDY, THE "G" MAN. Looney-tune. Vitaphone. Buddy, accompanied by his dog becomes prison warden and makes prison a place of entertainment. Only fair. Adults.

CHARM LETTERS. Terrytoon. Fox. Farmyard inhabitants are struck by the chain letter craze. Fair for family.

CHINESE NIGHTINGALE. In color. M-G-M. Lovely story of the Chinese Emperor and his nightingale. It contains real pathos, humor and charming music as well as delightful drawings. Outstanding for all ages.

DANCING ON THE MOON. Color classic. Paramount. Honeymoon express takes animal bridal couples to the moon. Rather dull.

FIRE BRIGADE. Mickey Mouse in color. Walt Disney, Mickey and Donald Duck rescue Cora Cow from an exciting fire. Passable. Family.

FOXLEY FOX. Terrytoon. Fox. A fox outwits the hunters. Good for family.

GARDEN GAITIES. Krazy Kat. Columbia. Lovely garden at night. Mother Nature doctoring sick flowers. Good for family.

HILL-BILLY. Universal. Cartoon of Oswald rabbit family as hill-billies. Fair for family.

HUNTING SEASON. Color cartoon. R. K.O. Animals obtain guns and turn on the hunter. Fair for family.

KING LOONEY XIV. Terrytoon. Fox. Mice revolt against the cat king. Fair for family.

LITTLE ROVER. Color. Columbia. Rover wanders about the streets until he is glad to go home. Good for family.

MERRIE OLD SOUL. Merrie Melodie. Vitaphone. Attended by Mother Goose characters Old King Cole is married to the Old Woman Who Lives in the Shoe and spends his time tending a horde of babies. Good for family.

MOANS AND GROANS. Terrytoon. Fox. A dentist's office and ether dreams of an elderly patient soaring round the firmament. Fair for family.

PARROTVILLE POSTOFFICE. R.K.O. Cartoon in color. The parrot postmaster captures a mail bandit. Family.

SCRAPPY'S BIG MOMENT. Cartoon. Columbia. *Scrappy* as a boxing champion. Fair for family.

YOU GOTTA BE A FOOTBALL HERO. Paramount. Popeye dons a football suit to hold his girl's approval. Amusing for family.

FRIENDLY SPIRITS. E. Truex. Fox. A poor comedy. A man's wife and mother-in-law move to a home for which he cannot pay. Adults.

UNUSUALALITIES. Easy Aces. R.K.O. The Easy Aces view a movie and comment on the various nonsensical pictures. Good fun for all.

SIX DAY GRIND. Easy Aces. R.K.O. Six day bicycle race with amusing comments. Good for family.

ALL COLORED VAUDEVILLE. Pepperpot. Vitaphone. Singers, dancers and orchestra. Family.

BORAH MINEVITCH. Melody Master. Vitaphone. A tenement harmonica band. Fair for family.

BROADWAY HIGHLIGHTS No. 3. Paramount. NBC rehearsal; the Lambs Club and the Winter Garden. Ted Husing commenting. Interesting for family.

EXCUSE MY GLOVES. Jack Doyle. Paramount. Ted Husing announces Jack Doyle, boxer-crooner, and other singers and dancers. Family.

HOORAY FOR RHYTHM. Song Hit. Fox. Johnny Johnson and his band and his entertainers give an audition for a sponsor. Entertaining. Family.

MAGIC OF MUSIC. Headliner. Paramount. A magician waves his wand at a party and various entertainers appear. Family.

MAIN STREET FOLLIES. Musical. Vitaphone. Efforts of a playwright to sell his show. Passable for family.

MEMORIES AND MELODIES. Color musical. M-G-M. Exquisite technicolor. Story of Stephen Foster and my "Old Kentucky Home." Lovely dances in costume and songs and dances by colored people. Excellent for family.

METROPOLITAN NOCTURNE. R.K.O. Based on music by Louis Alter. Directed by Leigh Jason. Here is an interesting experiment in visualizing musical themes. Without dialogue the actors' pantomime and accompanying music tell the story of a young composer who writes his impressions of city life in a nocturne only to find disappointment his lot. Different and interesting for adults particularly.

RADIO RASCALS. Song Hit. Fox. Amateur hour is rescued by "Cabin Kids" performance. Entertaining. Family.

RADIO SILLY. Musical. Vitaphone. Family learns to like the radio. Probably a tribute to radio performers. Fair for family.

RAW RAW RADIO. Pepperpot. Vitaphone. Radio school with pupils hearing and seeing professionals. Poor. Adults.

RUBINOFF AND ORCHESTRA. Melody Master. Vitaphone. Fine musical short showing the performers in close-up of technique and with good Russian dancers. Family.

SIRENS OF SYNCOPATION. Paramount. Hoagey Carmichael plays and sings his popular numbers. Entertaining for family.

TONY WON'S SCRAPBOOK No. 3. Principal. Beauty of waves, gardens, waterfalls and moon shadows, told in pictures and rhyme. Good for family.

WHAT'S THE IDEA? Pepperpot. Vitaphone. Lew Pollack's songs sung by the Four Cavaliers. Entertaining. Family.

BAER-BRADDOCK FIGHT. Principal. Authentic pictures. Tedious except for fight fans.

SPILLS AND SPLASHES. Columbia. Water sports of all kinds illustrating amazing skill of performers. Excellent for family and children.

SPORTING NUTS. Oddity. M-G-M. Pete Smith describes interests of sportsmen, duck hunting, clam digging, catching swordfish. Excellent for family.

STRANGE CHAMPIONSHIPS. Medbury. Columbia. Water bicycles, a cat fishing, a bull-dog actor, etc. Family.

TOMORROW'S CHAMPS. Sport. Columbia. Boys and girls in athletic stunts and games of skill. Good for all ages.

MAKING MANHANDLERS. Paramount. Excellent pictures of Annapolis and West Point, described by Ted Husing. Good. Family.

COMIC CRUISE GUATEMALA. Principal. Rather poor pictures accompanied by silly talk. Passable for family.

CITY OF JEWELS. M. M. Landers. San Francisco Fair of 1915 recalled in lovely pictures and excellent commentary. Family.

FAIR IN THE WEST. Paramount. General views of San Diego Fair and a number of Ford motor car exhibits.

MARYLAND. U.S.A. by States. Sel. Beautiful pictures of Maryland with musical accompaniment. Excellent for family.

MOROCCO'S MIRAGE. Magic Carpet. Fox. Very beautiful scenes of Morocco with excellent narrative. Fine for family.

PITCAIRN ISLAND TODAY. Oddity. M-G-M. Exceptionally interesting film showing the descendants of the Bounty crew, their homes and life on the island. The narrative is splendid. Family.

QUEBEC. Vagabond Adventures. R.K.O. Lovely pictures taken in wintertime with good music and talk. Excellent for family.

SKYSCRAPERS. Treasure Chest. Fox. Norwegian skiing. Beautiful photographs of mountain country and winter sports. Excellent for family.

WINGS OVER MT. EVEREST. Fox. Remarkable picturization of flight of English Expedition over Mt. Everest. Descriptive talk by Lowell Thomas. Excellent for family.

ARMIES OF THE WORLD. Cameraman. Fox. National armies in review. Inspiring in its warlike significance. Debatable for many audiences.

FAMOUS PEOPLE AT PLAY. Variety. Paramount. Will Rogers, King Gustav, King Peter, Carol of Roumania, etc., at their favorite pastimes.

FORWARD TOGETHER. See America First. Vitaphone. Events and inventions of national interest since 1913. Very good for family.

GOING PLACES No. 10. Universal. Ruins of Ancient Greece. Making of Navajo blankets. Zuni women, trout fishing. Described by Lowell Thomas. Good for family.

HUEY LONG, KINGFISH. Principal. All about Huey. Good, if you like him.

JUNGLE WATERS. Spotlight. Paramount. Extraordinary underwater photographs of a young man collecting reptiles and

fish in the Everglades. Good accompanying talk. Excellent for family.

PICTORIAL No. 11. Paramount. Venice in color, firefighters, N. Y. school. Girl orchestra. Family.

PICTORIAL No. 12. Paramount. Novelty. Fashions, a brown bear and a singer performing. Entertaining for family.

PICTORIAL No. 13. Paramount. Willard Robinson singing and playing; fashion foibles for women; cocktail recipes. Adults.

POPULAR SCIENCE No. 1. Paramount. New and interesting inventions of various kinds. Good for family.

STRANGER THAN FICTION No. 10. Universal. Various oddities and people with strange occupations. Interesting for family.

YANKS ARE COMING. See America First. Vitaphone. Wartime activities, 1917 to 1919. No battle scenes. Interesting for family.

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**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

OCTOBER 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed in this Issue

- | | |
|----------------------------|-------------------------|
| *Barbary Coast | Navy Wife |
| *Charlie Chan in Shanghai | *O'Shaughnessy's Boy |
| The Case of the Lucky Legs | The Payoff |
| The Clairvoyant | *Personal Maid's Secret |
| La Crise est finie | Powder Smoke Range |
| Dr. Socrates | Public Menace |
| *Freckles | Red Salute |
| *Fighting Youth | *Shipmates Forever |
| *Harmony Lane | *The Thirty-nine Steps |
| Here Comes Cookie | The Three Musketeers |
| *Hi Gaucho | Thunder in the Night |
| Hop-Along Cassidy | *This Is the Life |
| *I Live for Love | Two Fisted |
| King Solomon of Broadway | *Two for Tonight |
| The Last Days of Pompeii | *The Virginia Judge |
| *A Midsummer Night's Dream | *Way Down East |
| The Murder of Dr. Harrigan | Without Regret |
| *Music Is Magic | |

*Film suitable for family entertainment but not necessarily appropriate for children under 12 or for children unaccompanied by adults.

THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES BRANCH AMERICAN ASSOCIATION OF UNIVERSITY WOMEN
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Vol. VIII

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No. 4

FEATURE FILMS

BARBARY COAST » »

Miriam Hopkins, Edward G. Robinson, Joel McCrea, Walter Brennan. Screen play by Charles MacArthur and Ben Hecht. Direction by Howard Hawks. Samuel Goldwyn Production. United Artists.

In this absorbing, exciting melodrama, the lawless, brutal fascination of San Francisco's former Barbary Coast is skilfully presented. Its murky atmosphere is cleverly suggested by the opening scenes of fog drenched harbor, ships, and shadowy district with its milling crowds of rough and drunken pleasure seekers. The story has a familiar theme—a woman bound to one man and loving another, but it entertains because the focus of interest is on the characters involved; *Chamalis*, Edward G. Robinson, in a fine portrayal of the ruthless, power-mad man, whose crimes are so outrageously flagrant that they inspire the organization of the Vigilantes; *Mary Rutledge*, Miriam Hopkins, subtly provocative, of whose past we are ignorant and whose greed for gold is as soul consuming as that of any male adventurer of the times; and *James Carmichael*, the inherent gentleman, idealistic, fine and likeable, sympathetically presented by Joel McCrea. The role of *Old Atrocity*, Walter Brennan, stands out also for its originality and its veracity. The production is colorful entertainment full of atmosphere and excitement, well written and directed with taste.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Mature

CHARLIE CHAN IN SHANGHAI » »

Warner Oland, Irene Hervey, Charles Locher, Russell Hicks. Story by Gerald Fairlie. Direction by James Tinling. 20th Century-Fox.

Maintaining the usual standard of the Chan stories, the film mingles mystery, humor and romance in judicious proportions. This time he is engaged in circumventing the plans of a band of opium smugglers with a base of operations in Shanghai. Those who enjoy Charlie Chan will find him suave and resourceful as usual, scattering aphorisms and good advice.

Adolescents, 12 to 16
Good

Children, 8 to 12
Exciting

THE CASE OF THE LUCKY LEGS » »

Warren William, Genevieve Tobin, Patricia Ellis, Lyle Talbot. Screen play by Brown Holmes and Ben Markson. Direction by Archie L. Mayo. Warner Bros.-First National.

It may seem an anomaly to call a film rollicking and a murder mystery in the same breath but both apply to this picture. A clever, unprincipled attorney is employed to find and prosecute the man who has absconded with the prize money of a beauty contest, the contest having centered particularly about the nether extremities of the contestants. The attorney and his secretary are quite gay and quite nonchalant and quite mad. By a process of reasoning which is amusing but impossible to follow, he finds the man, who by that time has been murdered, and then solves the mur-

der. The plot has little to offer that is new. The chief interest lies in the complete unexpectedness of the repartee. The picture leaves something to be desired as well rounded entertainment but compares favorably with most potboilers.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No

THE CLAIRVOYANT

Claude Rains, Fay Wray, Jane Baxter. Direction by Maurice Elvey. British Gaumont.

Claude Rains gives an admirable performance in this fantastic picture which deals with the strange power of clairvoyance. Settings and photography are interesting and though the plot seems quite impossible, the production as a whole is entertaining.

Adolescents, 12 to 16
Possible

Children, 8 to 12
No

LA CRISE EST FINIE

(The Depression Is Over)

A very amusing parody, even in its grotesque optimism, of our lighter Hollywood musical productions, with delightful satirical touches, rapid action and typical continental humor. A group of artists who have lost their jobs in a city of southern France, come to Paris to start afresh, only to meet with the depression. Housed in an old abandoned theater by a charitable concierge they proceed with renewed vigor to rehearse an original musical production called *The Depression is Over*, and which is expected to revolutionize Paris. Follow a series of misfortunes and disappointments depicted in a humorous light, until opening night when the box offices are swamped and a great success is achieved. The song: *La Crise est finie* recurs constantly, first in the rehearsals, in snatches, then at the end as a whole, with its comical verses sung in the inimitable clipped French of Paris.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Little interest

DR. SOCRATES

Paul Muni, Ann Dvorak, Burton Mac Lane, Robert Barrat. Story by W. R. Burnett. Screen play by Robert Lord. Direction by William Dieterle. Warner Bros.

The central figures in this picture are a country doctor and a gang leader. The doctor who has taken up a small town practice because of a tragic experience in a former position, is first brought into contact with the gangsters when their leader comes to him and orders him at the point of a gun to give him surgical aid. Through other channels his connection continues and he even is suspected of

complicity in their crimes until by an ingenious ruse he is the means of their capture. The story seems plausible if not probable, the atmosphere of small town life is realistically portrayed, and some of the characters are amusing. As in most pictures featuring gangsters there is a good measure of violence and gunplay. It is interesting to note that Paul Muni plays the doctor and not the gangster.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

FRECKLES

Tom Brown, Virginia Weidler, Carol Stone, Dorothy Peterson. From the novel by Gene Stratton Porter. Direction by Edward Killy and William Hamilton. RKO-Radio.

The story takes place in beautiful forest country, enlivened by all the furred and feathered denizens of the virgin tract of timber known as the Lumberlost. Tom Brown is a boyish likable *Freckles* but more important is small, plain-faced Virginia Weidler who plays the mischievous, outspoken child, *Laurie Lou*, so well that she is the focal point of interest throughout the film. In modernizing the plot the inevitable gangsters have been introduced with consequent gun-play, which detracts from the value of a picture that should otherwise be pleasing and instructive for children.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Too tense toward the end

FIGHTING YOUTH

Charles Farrell, June Martel. Screen play by Stanley Meyer. Direction by Hamilton MacFadden. Universal.

This picture portrays the efforts of a group of radicals to wreck society by disrupting college football. Our hero is induced by a fair radical to fumble the ball, thereby losing a game to a rival team. Later we are solemnly assured that he did not mean to fumble, it was all an accident. The hard-boiled coach keeps him on the bench until the last few minutes of the local "Big Game," when, of course, he is called in to save the day for dear old Siwash. A collegiate "G-Man" steps in to clear out the radicals, lovers are reunited and all is well. The action of the coach in importing an even more hard-boiled confrere to instill fighting spirit into the team by driving them with harsh words to such a pitch of effort in practice that three of their number were seriously injured raises a point of ethics that is at least debatable. Perpetual under-graduates of any age may

find interest in this production, but it has little appeal for more sophisticated audiences.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Harmless

HARMONY LANE

Douglas Montgomery, Evelyn Venable. Direction by Joseph Santley. A Nat Lavine-Mascot Production.

Into this biography of Stephen Foster are woven the songs he wrote, and these lovely old melodies are given a new meaning as they are correlated with the events of the composer's life. A colored minister, played delightfully by Clarence Muse, is the inspiration for "Old Black Joe" and Evelyn Venable as Susan Pentland, whom Foster loved, is "Sussanna" of the ballad. The picture reveals the pathetic frustration of a genius who lived at a time when his art won little appreciation. Excellent acting and direction combine with its educational and dramatic values to make it an exceptional production.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Mature and sad

HERE COMES COOKIE

George Burns, Gracie Allen. Original story by Sam Mintz and Don Hartman. Direction by Norman McLeod. Paramount.

Gracie Allen's radio fans may enjoy hearing her repeat some of her familiar brand of nonsense in this utterly absurd hodge-podge. Gracie is the extra dumb daughter of a rich man who turns over all his money to her in an attempt to discourage a fortune hunter interested in his other daughter. The fun begins when Gracie conceives the idea of converting her father's house into a home for indigent actors and then into a theatre where she puts on a variety show. Acrobats, trained seals, performing dogs and troupes of musicians swarm over the house practicing their acts, and a miraculously expert drummer gives an exhibition of his skill. Those who consider Gracie's famous colossal stupidity amusing will undoubtedly get their money's worth, but there is not enough other material in the picture to interest anyone else.

Adolescents, 12 to 16
Waste of time

Children, 8 to 12
Tiresome

HI GAUCHO

John Carroll, Steffi Duna, Rod LaRocque, Montagu Love, Ann Codee. From the story by Thomas Atkins. Directed by Thomas Atkins. RKO-Radio.

In comparison with the *Gauche* of Douglas Fairbanks, fearless, vibrant with life and color, John Carroll's seems bloodless and in-

effectual, and indeed the whole production is much thinner in substance. It has some gaiety and stirring music and a good deal of action if little excitement, but it does not seem indigenous to South America; the country resembles California more than the Argentine, while the characters seem to have come from the operatic stage instead of real life.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Passable

HOP-ALONG CASSIDY

William Boyd, Jimmy Ellison, Paula Stone. From the story by Howard Bretherton. Paramount.

Reality is somewhat sacrificed to action in this western story of a dishonest foreman who stirs up bitterness between two ranch outfits over grazing and water rights. The usual bloodshed results. The plot is too obvious to be very interesting and it will seem brutal except to those who accept violent action as concomitant with cowboy stories.

Adolescents, 12 to 16
Pretty strong

Children, 8 to 12
Too violent

I LIVE FOR LOVE

Dolores Del Rio, Everett Marshall, Guy Kibbe, Don Alvarado. Story and screen play by Jerry Wald, Julius Epstein, and Robert Andrews. Direction by Busby Berkeley. Warner Bros.

Here is farce comedy with music, acceptable for family audiences because it has an unsophisticated story which is easy to follow and some tuneful clowning reminiscent of the Marx Brothers at their idiotic best. On the whole, however, it is disappointing. The roles are routine, and the singing undistinguished. Its hackneyed plot, concerning stage folk, provides the required glamour and the opportunity to introduce exotic costumes and a few songs. If theatres must have double bills, this picture has a place. It cannot stand alone on its own merits.

Adolescents, 12 to 16
If it interests

Children, 8 to 12
Probably uninteresting except for burlesque scenes

KING SOLOMON OF BROADWAY

Dorothy Page, Pinky Tomlin, Louise Henry, Edward Pawley. Original story and screen play by Albert Cohen and Robert Shannon. Direction by Alan Crossland. Universal.

Either this picture waives the Producers voluntary code of ethics or else interpretation of the code is very loose, because "King Solomon of Broadway" portrays the most destruc-

tive social elements possible. Its hero forfeits control of his night club in a poker game with professional gangsters. His partner appears on parole from Sing Sing to complicate the deal. A blues singer and an unconventional society girl out for "thrills" create the romantic conflict. There are two automobile wrecks, a kidnaping and a nerve-racking chase by the police. Liquor flows freely, one dancing exhibition (by Louise Henry) is unpleasantly coarse, the lines and innuendoes are often risqué, and at times the plot is confusing. Edward Gribble plays the most convincingly disreputable criminal we have seen, which is perhaps an artistic achievement for him but scarcely worth his effort, while Pinky Tomlin is given little opportunity to prove whether his personality will be as popular on the screen as in a ballroom. For discriminating audiences it has no entertainment value. It is cheap from every point of view.

Adolescents, 12 to 16
Impossible

Children, 8 to 12
No

THE LAST DAYS OF POMPEII

Preston Foster, Basil Rathbone, David Holt, Alan Hale, Louis Calhern, John Wood, Dorothy Wilson. Original story by James A. Creelman and Melville Baker. Screen play by Ruth Rose. Direction by Ernest B. Schoedsack. Merian C. Cooper Production. RKO.

This picture will be a disappointment to those who go expecting to see a portrayal of the Bulwer-Lytton masterpiece. It has nothing to do with the long beloved classic and the title is a consciously misleading bait. It is less a story than a spectacle and as such is interesting. The scenes are laid in the ancient city in the era just prior to its destruction and the background, the costuming and all the other properties of "atmosphere" are so well done that to many the story will seem of secondary importance. It pictures the ruthless rise to fame and fortune of one "Marcus," a gladiator, and his choice between his own bitter philosophy of life and the altruistic teachings of the Christ. The few scenes which include the Savior are handled with restraint and judgment. His presence is merely indicated, never shown. But the story is somewhat bungled. One feels that the verities have been sacrificed to melodrama, and brutal violence in several instances unfits it for sensitive children. It is interesting technically, an impressive spectacle with an over-emotional story which yet may have popular appeal.

Adolescents, 12 to 16
Emotional

Children, 8 to 12
No; too emotional

A MIDSUMMER NIGHT'S DREAM

Ian Hunter, Verree Teasdale, Dick Powell, Ross Alexander, Olivia de Havilland, Jean Muir, Anita Louise, Victor Jory, Grant Mitchell, Frank McHugh, Dewey Robinson, James Cagney, Joe E. Brown, Hugh Herbert, Otis Harlan, Mickey Rooney. From the play by William Shakespeare. Music by Felix Mendelssohn arranged for screen by Erich Wolfgang Korngold. Arranged for screen by Charles Kenyon and Mary C. McCall, Jr. Ballets by Bronislava Nijinska. Photography by Hal Mohr. Direction by Max Reinhardt and William Dieterle. Warner Bros.

Shakespeare on the screen is a daring innovation because probably no other source of material will ever cause more controversy. In the case of adult spectators there is always personal prejudice to overcome, the result of precedent. It must have been a bitter time for lovers of the English stage when women first played the roles in which boys had appeared, or when a semblance of a wooded set first replaced the sign "This is a wood." And so today the lavish sets, stunning costumes, masks, "atmosphere" and photographic miracles elaborated by Max Reinhardt may seem redundant to the critical few. But too few Americans have had the opportunity to see Shakespeare's plays as the Stratford-on-Avon companies present them or in the simple perfection of the Globe Theatre at the San Diego Fair. "A Midsummer Night's Dream" is an exquisite fantasy, a fairy-like production which is improved, we think, by all the magic available to the screen. Warner Brothers' production is a signal achievement, opening to every man, woman and child in the world a field of literature in a form which intrigues imagination and enriches experience.

Quite apart from its merit for adults it is our greatest privilege to recommend it to children. "A Midsummer Night's Dream" is the type of fantasy which is closest to their taste; a world of fairies, dwarfs, and imps, of pomp and ceremony, of magic and fun, pranks and burlesque, of chase and pursuit. The exquisite settings, lovely dances and beautiful and familiar Mendelssohn music are fitting background for the gay and hilarious action. For children we can imagine no more perfect introduction to Shakespeare than this picture.

From a production standpoint the picture is most interesting. The musical arrangement is outstanding. Hal Mohr is a distinguished artist and the photographic beauty of the scenes is memorable. The masks, adapted from the Arthur Rackham drawings, and the ass's head are uniquely clever illusions. The ballets are exquisite. The casting is very satisfactory; Olivia de Havilland is a

fine selection for *Hermia*, charming and convincing in her role, but we could wish that Dick Powell had toned down his light opera technique to match her sincerity; Anita Louise is as lovely as our imagination paints the beautiful *Titania*, and Victor Jory is a sombre and dignified *Oberon*. The surprise of the production is James Cagney as *Bottom*. He was a happy choice. Physically less round than the usual selection, he is splendid in the role, giving fine depth to the bewilderment and tragedy, contrasting with its humor, and Joe E. Brown's sensitive touch and his inimitable gift for comedy ends the picture on a high peak of genuine hilarity. We consider this a memorable presentation and wish for it the success it richly deserves.

Adolescents, 12 to 16

Exceptional

Children, 8 to 12

Exceptional

THE MURDER OF DR. HARRIGAN » »

Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge. Story by Mignon C. Eberhart. Screen play by Peter Milne and Sy Bartlett. Direction by Frank McDonald. First National.

There is little ingenuity in the plot of this mystery tale which deals with the sudden death of a doctor universally disliked by his patients and colleagues. The crime is readily solved, and the variety of incident in a laxly administered hospital is given more importance than the central theme. The film escapes mediocrity because it is handled in a pleasant manner, has a good cast and presents an interesting series of hospital scenes.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No; too confusing

MUSIC IS MAGIC » »

Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant, Rosina Lawrence, Thomas Beck. Adapted from the play "Private Beach" by Gladys Unger and Jesse Lasky, Jr. Direction by George Marshall. Fox.

A fading cinema star on a personal appearance tour and a troupe of three young "hoofers" and two comedians in a small vaudeville company are the characters whose adventures furnish the material for this zestful musical comedy. When their show is broken up by the temperamental behavior of the movie star they all go to Hollywood where they finally manage to get into pictures. The comedy is supplied by the well known Mitchell and Durante combination and reaches the height of slap-stick technique in a wild scene in a restaurant when guests and management engage in a battle royal. Bebe Daniels does

a clever bit of characterization as the disagreeable movie star. The picture ends in a grand finale of songs and dances with the whole cast present and more of the slap-stick antics of the comedians. Though somewhat raucous it is good entertainment.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Yes

NAVY WIFE » »

Claire Trevor, Ralph Bellamy, Jane Darwell, Warren Hymer, Ben Lyon, Kathleen Burke, George Irving, Anne Howard. Based on the novel "Beauty's Daughter" by Kathleen Norris; screen play by Sonya Levien. Direction by Allan Dwan. Sol. M. Wurtzel Production. Twentieth Century-Fox.

Kathleen Norris' stories are melodramatic romances which generally have appeal for a large, but not always critical group of readers. This film follows the same formula. The motivation lacks subtlety, the humor is broad, and the dialogue redundant. It tells the story of a girl embittered towards marriage by her parents' divorce. Although she falls in love and reluctantly marries, she is very unhappy until, after a scene in which she tries to drown her sorrows in drink, she finally realize that her husband is worthy of her trust and love. Her husband's behavior during this period is not clearly enough explained to justify the emotional strain, and the performances of the cast do nothing to clarify the situation. The film seems poorly cut with irrelevant sequences which slow up the action.

Adolescents, 12 to 16

No value; not recommended

Children, 8 to 12

No

O'SHAUGHNESSY'S BOY » »

Wallace Beery, Jackie Cooper. Direction by Richard Boleslawski. M-G-M.

Wallace Beery and Jackie Cooper do another father and son act, and as usual do it well. How O'Shaughnessy finds his "Stubby" and wins back his love is appealing and sentimental, but one wishes that this development of the father-son relationship could be handled quietly and with more finesse. O'Shaughnessy's courage grows in proportion to the winning of his boy's love and manifests itself by his leaping into a cage full of snarling leopards and trumpeting elephants. The noise is terrific. The whole picture is keyed high and overdone so much so that what might have been poignantly beautiful and moving is lost in a blare of excitement. Surely even a circus must have its quiet moments.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too noisy and exciting

THE PAYOFF » »

James Dunn, Claire Dodd, Patricia Ellis, Alan Dinehart, Frankie Darro. Direction by Robert Florey. First National.

Almost all the difficulties that can beset the path of a sports writer who wants to be square are placed in the path of the hero of this newspaper melodrama. Gangsters, an unfaithful wife and alcohol contribute to his near downfall, but one loyal friend comes to the rescue. It is an unpleasant picture, well enough acted and directed to sustain interest, but concerned throughout with the seamy side of life.

Adolescents, 12 to 16
No

Children, 8 to 12
No

PERSONAL MAID'S SECRET » »

Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly, Arthur Treacher. Screen play by F. Hugh Herbert and Lillie Day. Direction by Arthur Greville Collins. Warner Bros.

The story is a social comedy of middle class New York life, based chiefly on the efforts of *Lizzie*, maid of all work in the *Smith's* apartment, to improve the social and financial status of her employers. Complications are introduced when *Diana Abercrombie*, played by Anita Louise, meets the *Smith* family and *Lizzie* takes an unusual interest in her affairs. There is rivalry between *Kent Fletcher*, Mrs. *Smith's* brother, and *Warren Sherill*, a married man, for *Diana's* affections. A secondary love interest develops between *Lizzie* and *Owen*, the butler, played by Arthur Treacher with much humor and personality. The picture, of course, belongs to *Lizzie*. Ruth Donnelly gives the part strength and humor and by her acting redeems to a considerable extent a sketchy and improbable plot.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Little interest

POWDER-SMOKE RANGE » »

Harry Carey, Hoot Gibson, "Boots" Mallory. From the novel by William Colt MacDonald. Screen play by Adele Buffington. Direction by Wallace Fox. RKO.

All anyone can say about this picture is that it is typically "western." The hero is successful in ridding the country of a wicked sheriff who has instituted a reign of terror in his community. To accomplish this benefit he has to shoot at least a dozen people. The picture portrays violence from beginning to

end and most of the characters are unnecessarily crude and uncouth.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

PUBLIC MENACE » »

Douglas Dumbrille, Shirley Grey, Jean Arthur, George Murphy. Direction by Earl C. Kenton. Columbia.

A newspaper gangster plot brings some exciting incidents to a hackneyed theme. The young reporter is assigned to a story concerning *Frenelli*, a famous gangster. While searching for *Frenelli* the reporter encounters a beauty parlor operator, who induces him to marry her on the representation that she has important information as to the operations of the gangster. The information proves non-existent, the young man loses his job, and the subsequent tribulations, marital and otherwise, of the couple furnish amusing, if light, entertainment.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

RED SALUTE » »

Barbara Stanwyck, Robert Young, Hardie Albright, Cliff Edwards, Ruth Donnelly, Purnell Pratt. Produced by Edward Small. Direction by Sidney Lanfield. Reliance. United Artists Release.

Red Salute is a fast moving farce about a general's daughter who has her heart set on a communist but finds headier adventures in the company of an ordinary buck private. It is entertainment in its lightest and most unimportant form. The story, beginning with a scene in which a young radical harranges his fellow students at a mass meeting, drops almost immediately both the radical and his theories and does not return to this theme again until the very end of the story, when the young soldier-hero of the play mounts the rostrum in defense of law and order. The chief concern of the plot is to follow the preposterous adventures of the soldier and the girl who steal a government car at the Mexican border and lead the police a merry chase to Washington, D.C. The romance of the young couple is developed almost entirely by means of brittle dialogue in which they attempt to conceal from each other the fact that they are falling in love.

If the picture has any message it is not very clear since the theme is forgotten by author and audience alike while the characters play the favorite American game of eluding the police.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
No

SHIPMATES FOREVER » »

Dick Powell, Ruby Keeler, Lewis Stone, Rose Alexander, Eddie Arcuff, Dick Foran, John Arledge. Story and screen play by Delmer Daves. Technical Advisors: Commander M. S. Tisdale, U.S.N.; Lieut. (J. G.) W. J. Beecher, U.S.N.; Edward L. Adams Cosmopolitan Picture Warner Bros., First National.

Like "Annapolis Farewell" this picture is made with the cooperation of the United States Navy and uses as its background the Naval Academy and the life of the midshipmen. It is remarkably interesting both in story value and in the intimate views of Annapolis and its traditions. Dick Powell plays the part of *Richard John Melville III*, son of an admiral and descendant of a long line of navy officers. He is a crooner in a night club when the picture opens and in spite of his father's wishes has refused to enter the Naval Academy. Later he is persuaded to take the examination and becomes one of the entering class. His adjustment to the life there, his contacts with fellow students, the strengthening of his character and his eventual acceptance of his opportunities make an absorbingly interesting story full of humor, pathos and drama. Ruby Keeler, looking delightfully young and charming, supplies the romantic interest. The fact that three songs are interpolated does not interrupt the logical development of the plot. Both Dick Powell's singing and Ruby Keeler's dancing are very cleverly introduced in a plausible manner quite compatible with the spirit of the picture. Interest is not entirely focused on Dick Powell. His three roommates are exceedingly well portrayed and their problems are an integral part of the story. Lewis Stone as the father does his usual excellent work. In addition to other good points there are some thrilling scenes of the fleet on review. "Shipmates Forever" should have great popularity with all kinds of audiences.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good

THE THIRTY-NINE STEPS » »

Richard Donat, Madeleine Carroll. From a novel by John Buchan. Direction by Alfred Hitchcock. Gaumont-British.

"The Thirty-Nine Steps" is a thrillingly exciting mystery story. Its only drawback for American audiences is, curiously enough, the English dialogue, spoken so quickly with its characteristic inflections that clues are occasionally lost. In spite of this it is one of the best. The title refers to an international spy ring, selling secrets of the English Air Ministry. *Richard Hannay* (Richard Donat) attends a music hall. During the performance a murder is committed and a panic ensues.

He rescues a woman and takes her to his rooms. She asks to spend the night admitting that she is a spy, is responsible for the murder and is in great danger. Although he does not believe her, he agrees and is horrified to have her mysteriously murdered while in his flat. He then decides to take up her search for the criminal without notifying the police. His adventures thereafter are varied, exciting and amusing, as he eludes the police who think he killed the woman found in his rooms, and as he also comes under the suspicion of the spy ring. It is very well directed and admirably acted and has the added interest for us of the Scottish moors as setting for much of the action. It is excellent entertainment.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Mature

THIS IS THE LIFE » »

Jane Withers, John McGuire, Sally Blane, Sidney Toller, Gloria Ray, Gordon Westcott, Frances Ford, Emma Dunn. Direction by Marshall Neilan. 20th Century-Fox.

Here is a picture in which Jane Withers is given ample opportunity to display her talents. It is the story of a child entertainer who is exploited by unscrupulous guardians until she runs away with a most unpromising rescuer and eventually finds a happy home. We get from the picture a good idea of the "thin" life of a child who entertains other people instead of having the fun that a normal child should have. Though the solution to the little girl's troubles is not according to any but story book ideas, it makes amusing entertainment. For the most part the story seems real and sincere, and the cute little songs and dances which are given by Miss Withers add greatly to the charm of the production.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good when accompanied by adults

THE THREE MUSKETEERS » »

Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Ian Keith, Moroni Olsen, Onslow Stevens, Rosamond Pinchot, Ralph Forbes, Nigel de Brulier. From the novel by Alexandre Dumas. Screen play by Dudley Nichols and Rowland V. Lee. Direction by Rowland V. Lee. R.K.O.

Lively action, thrilling in many sequences, is the keynote of this entertaining costume melodrama. The scenarist has taken liberties with the original and condensed the high spots of a long story into one episode with the result that the characterizations are some-

what sketchy and the film lacks color for one who is not familiar with the original. Walter Abel, a newcomer to pictures, is at first disappointing. He is not the dashing, handsome, athletic d'Artagan of Fairbanks' silent film, nor the romantic figure that imagination pictures from the book. He is, however, a skilled actor, and his personality grows upon one as the picture progresses. The comradeship and loyal bonds which bind the Three Musketeers, and their acceptance of d'Artagnan, are not elaborated, nor are Lady de Winter's wickedness, Richelieu's scheming brilliance and de Rochefort's duplicity as definitely painted as we could wish. It all needs the fuller background of Dumas' notable classic, yet the picture is good entertainment, humorous, dashing, exciting and romantic.

Adolescents, 12 to 16
Good

Children, 8 to 12
If it interests

THUNDER IN THE NIGHT

Edmund Lowe, Karen Morley, Paul Cavanagh, Una O'Conner. Based on the play "A Woman Lies" by Ladislaus Fedor. Screen play by Frances Hyland and Eugene Solow. Direction by George Archainbaud. Twentieth Century-Fox.

In this murder mystery, set in Budapest, a husband, who has long been thought dead, returning to his wife who has remarried, supplies the complications that lead to his eventual shooting. Edmund Lowe as *Captain Torok*, supposedly the brains of the police department, seems too flippant to rate as one of the master minds, but nevertheless he solves the murder to everyone's satisfaction. The solution does not involve any novel line of thought but suspense is well maintained and the picture is acceptable light entertainment.

Adolescents, 12 to 16
Possible but of no value

Children, 8 to 12
No

TWO FISTED

Lee Tracy, Roscoe Karns, Gail Patrick, Kent Taylor. From the play "Is Zat So?" by James Gleason and Richard Taber. Direction by James Cruze. Paramount.

This is a silly disjointed picture about the attempts of two prizefighters to break into society. A good part of the dialogue is in prize ring vernacular and is not particularly amusing even when it is intelligible. The exhibition of fighting which is incorporated in the film is too poor to command interest.

Adolescents, 12 to 16
Worthless

Children, 8 to 12
No interest

TWO FOR TONIGHT

Bing Crosby, Joan Bennett, Mary Boland, Lynne Overman, Thelma Todd, Ernest Cossart. From a play by Max Lief and J. O. Lief. Screen play by George Marion, Jr., and Jane Storm. Direction by Frank Tuttle. Douglas Maclean Production-Paramount.

This light comedy has a rambling plot that appears to have been made up as the picture progressed. Bing Crosby plays the part of *Gilbert*, one of three sons in a family who are about to be ejected from their home because they cannot pay their debts. Their only hope seems to be the possibility that *Gilbert* may write a successful musical comedy. This he does with the aid of his secretary with whom he falls in love. Ernest Cossart in the role of butler furnishes most of the humor. Bing Crosby may win feminine hearts with his songs but probably only his most ardent fans will derive much entertainment from this production.

Adolescents, 12 to 16
Possibly entertaining

Children, 8 to 12
No interest

THE VIRGINIA JUDGE

Walter C. Kelly, Marsha Hunt, Stepin Fetchit, Johnny Downs, Robert Cummings, Virginia Hammond. Original story by Octavius Roy Cohen and Walter C. Kelly. Direction by Henry Johnson. Paramount.

An unpretentious but exceedingly human and sincere story is told in this photoplay. Using the background of a sleepy southern town and the humorous antics of its childlike negro population, it first introduces us to *Judge Calhoun Davis*, a character reminiscent of *Judge Priest*. The interest then turns to the step-son of *Judge Davis*, a moody discontented youth who cannot adjust himself to his family life or conquer his envy of other young people in the town. The Judge's handling of a very serious predicament in which the boy is involved is both inspiring and touching. The film is intelligently acted and directed and is dramatic without being sentimental.

Adolescents, 12 to 16
Good

Children, 8 to 12
Mature

WAY DOWN EAST

Rochelle Hudson, Henry Fonda, Slim Summerville, Edward Trevor, Margaret Hamilton. From the play by Lottie Blair Parker. Screen play by Howard Estabrook and William Hurlbut. Direction by Henry King. 20th Century-Fox.

This story is almost too well known to need outlining. Considering that it is practically a byword for old-fashioned melodrama, it is

remarkable how charming and interesting this classic has become in the able hands of Mr. Estabrook and Mr. Hurlbut. The stern squire, the unhappy, betrayed girl, the hero and the villain are still present, and there is a thrilling race with death when the heroine has fled in a snowstorm and is about to perish in an icy river, but the melodramatics are nicely subdued, and without being entirely modernized or losing its old time flavor, the play is presented in a way that appeals to present day audiences. Its homespun sincerity makes it appealing, and exquisite country scenery gives it an unusual degree of charm.

Adolescents, 12 to 16
Good

Children, 8 to 12
Mature

WITHOUT REGRET

Elissa Landi, Paul Cavanagh, Frances Drake, Kent Taylor. From the play, "Interference" by Roland Pertwee and Harold Dearden. Screen play by Doris Anderson and Charles Brackett. Direction by Harold Young. Paramount.

This is another one of the innumerable modern versions of the story of "Enoch Ar-

den." A young girl impetuously marries a self-confessed rake, and when we see her six years later we discover that in the interim the husband has been reported dead, and she has married a young English doctor about to be knighted for his medical research. At this juncture, the familiar figure of the black-mailer appears. The plot is mechanical and unconvincing and the implications of character unsound, but owing to a certain sincerity in the acting, the play is saved from utter trashiness. It will appeal to audiences to whom the stock plot properties of the bigamous marriage, the woman blackmailer and the chivalrous second husband are forever intriguing, but there is little in it to impress a mature and discriminating mind.

Adolescents, 12 to 16
No

Children, 8 to 12
No

SHORT SUBJECTS

MUSICAL

RODEO DAY. Song Hit. Fox. Good singing cowboys with rodeo setting. Family.

VITAPHONE MUSIC HALL. Vita. Warner Bros. Entertaining vaudeville. Family.

SPORT

INSIDE THE ROPES. R.K.O. Heavy-weight champions of the past and present with dialogue by Jack Dempsey. Good. Family.

TENSE MOMENTS. Col. Very exciting sport events with casualties in pole vaulting, baseball, skiing, bicycle races, airplaning, pole, boxing, and auto races. For adults, not children.

VARIETY

DAD AND GOD TURNED ME DOWN. Col. The Voice of Experience (a radio personality) straightens out a child's tragedy. Good. Family.

GOING ON TWO. R.K.O. Those fascinating babies, the Dionne Quintuplets, are shown on their birthday showing the daily routine. The picture has unusual appeal for the average audience. Excellent for children.

MAJOR BOWES THEATRE OF THE AIR. R.K.O. The first pictures of Major

Bowes' amateurs reach the screen making interesting entertainment for those who follow this outstanding radio hour.

RADIO RAMBLERS IN NUTVILLE. Peppercot. Vita. Well done impersonations of radio stars but the setting is an insane asylum. Fair. Family.

STARS OF TOMORROW. Columbia. Amateur performers. Fair. Family.

SHORTY GOES SOUTH. Para. The clever chimpanzee shows his ability in an entertaining little skit. Family and children.

COMEDY

PARDON MY SCOTCH. Columbia. Comedy. A slapstick comedy on the effect of prohibition liquor. In poor taste.

CARTOONS

BARN YARD BABIES. M-G-M. Awarding prizes for quantity rather than quality, the barn yard stages a Better Babies Contest. Fair. Family.

CIRCUS DAYS. Terrytoon. Fox. Circus delights. Entertaining for all.

HEY DIDDLE DIDDLE. Terrytoon. Burlesque on school days. Poor.

THE LADY IN RED. Color. R.K.O. Roaches in nightly festivities gambol in the

cafe after the owners have left. Not pleasing but innocuous. Family.

MARY'S LITTLE LAMB. Color. Republic. Last days of school interrupted by the lamb. Fair. Family.

NEIGHBORS. Color. Columbia. A clever allegorical idea is behind this cartoon. Two friendly roosters are incited to warfare by insidious suggestions. After the manner of nations, each strives to out-arm the other, war follows and both are left exhausted in the midst of destruction. A bit more subtlety in execution would have made this exceedingly worth while. It is now fair entertainment. Family.

PLUTO'S JUDGMENT DAY. Color. Mickey Mouse. U.A. Pluto dreams of punishment after he chases a cat. Family.

SCRAPPY'S TRAILER. Columbia. Scrappy and a sailor go adventuring with an auto trailer. Fair. Family.

TRAVELOGUE and EDUCATIONAL

CURIOUS INDUSTRIES. Our Own U. S. Vita. Warner Bros. Salt mining; Texas oil fields, clam gathering, frog farming, useful things out of scraps, etc., etc. All interesting and novel. Family.

ITALIAN RIVIERA. Magic Carpet Series.

Fox. Unusual and lovely scenes of San Remo, Viareggio, Paraggi, Portafino, with excellent dialogue.

JOLLY OLD LONDON. Easy Aces. R.K.O. Good pictures of London with usual dialogue of Aces. Family.

LAND OF THE EAGLE. R.K.O. Excellent pictures of Guatemala with good narrative. Family.

MARCH OF TIME No. 6. R.K.O. Bootlegging of coal in Pennsylvania anthracite district; C.C.C. camps and the way undesirables are weeded out; the Ethiopian situation. A visual portrayal of news organized around different themes and tracing cause and effect. Very worth while edition.

NEPTUNE MYSTERIES. Struggle to Live. R.K.O. An amazing film of under sea life. Fine for family or children.

NITE LIFE OF EUROPE. Cameraman. Fox. Night clubs of Europe; London, Hamburg, Berlin, Budapest, San Remo, Copenhagen, Madrid, Paris. Interesting for mature audiences.

PICTORIAL No. 2. Para. How money is made in U. S. Treasury; oyster beds and gathering of oysters; song makers of nation. Family.

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LOS ANGELES, CALIFORNIA**

NOVEMBER 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed in this Issue

*The Affairs of Susan
*Annie Oakley
*Big Broadcast of 1936
*The Bishop Misbehaves
*Charlie Chan's Secret
*The Eagle's Brood
Frisco Kid
Hands Across the Table
I Found Stella Parish
*I Live My Life
*In Person
It's in the Air
The Last Outpost
*Little America
*The Man Who Broke the Bank at Monte Carlo

*Metropolitan
Moonlight on the Prairie
A Night at the Opera
*Paddy O'Day
*The Rainmakers
Ship Cafe
Show Them No Mercy
Spanish Cape Mystery
*Stars Over Broadway
*Stormy
*Thanks a Million
*Three Kids and a Queen
To Beat the Band
*Transatlantic Tunnel
*Wings Over Ethiopia

*Film suitable for family entertainment but not necessarily appropriate for children under 12 or for children unaccompanied by adults.

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No. 5

EDITORIAL

Many groups all over the United States are engaged in the work of trying to secure suitable family programs for children's matinees, and a gratifyingly large number of theatre managers are sincerely trying to cooperate to win the approval of the Better Films Committees. That the ever increasing demand for the family type of film is being met by producers is indicated by the astonishing proportion of pictures starred in our current index for family suitability, but the pictures considered appropriate for children under twelve are almost as scarce as ever. This scarcity is certainly no fault of local theatre managers, but it presents a major obstacle in the path of approved children's matinees. There are still not enough really good pictures to make up a good matinee each week. Much as all the previewing organizations deplore the presence of children under nine years old in the theatres, it is still a fact that Saturday afternoon audiences are composed largely of small children unattended by adults, and many of these children are only five or six years old. What then should be the attitude of a Better Films Committee towards a theatre manager who wants to run a "children's matinee" and hopes to have the approval of the local organizations?

The Women's University Club requires that certain definite conditions be fulfilled before it gives its approval to a program planned for children. We require not only that the picture shown be suitable but that the program be composed *entirely* of suitable entertainment, that it be not too long (no double bills), that proper conditions of lighting, ventilation and chaperonage be observed and that there be no serials, door prizes or other bonuses tending to attract children to another program which may not be approved or to establish the habit of regular attendance at weekly shows. In our experience locally it has not been possible to secure an afternoon program complying with these conditions. Due to the policy of double billing, even though a suitable picture is shown first, the children invariably see the whole long program and apparently nothing can be done about it. The Women's University Club therefore does not give its sanction to any such matinees.

However, a new experiment is now being tried by the manager of a local theatre. He has submitted programs to the previewing groups for approval. They are to be shown at morning matinees under the conditions deemed proper by the consensus of opinion of such groups.

This is a great step ahead for children's entertainment. If these morning matinees are a financial success, as we hope they will be, the manager will want to continue them. But will he be able to guarantee an approved unit program each week or every other week?

The Better Films Committee cannot conscientiously give a blanket approval to a particular theatre no matter how good are the intentions of the theatre manager. They may approve any number of programs planned in advance when they know exactly what is to be included, but it is absolutely necessary to know not only that there will be a Shirley Temple picture, for instance, but *what* Shirley Temple picture, not only that there will be two color cartoons but *what* cartoons, not only that there will be an entertainer, but *what* entertainer and *exactly* what the act will be. If the children are allowed to go to an approved program, will they be induced by door prizes, clubs, serials, etc., to want to patronize the next matinee which may not be approved? These are some of the points to be most carefully considered by any organization when it is asked to give its support to a children's program, but no organization can assume the responsibility of recommending any picture or program for any individual child. What is suitable for the majority of children of a certain age may be most upsetting for little Tom Jones or Sally Smith. If Mrs. Jones and Mrs. Smith study the temperaments and mentalities of their own children and inform themselves about the films that are offered, they should be the ultimate judges of whether or not their children should attend. By intelligent perusing of various conscientious reviews such as those offered in this magazine and others of its kind, parents should be able to determine the appropriateness of any picture for their own children. Better Films Committees, Motion Picture Councils and Theatre Managers can help you to a certain extent in providing entertainment for children, but for your own child, Mother, you must do your part.

FEATURE FILMS

THE AFFAIRS OF SUSAN » »

Zasu Pitts, Hugh O'Connell, Walter Catlett.
Direction by Kurt Neumann. Universal.

That wistfully comic, pathetic character known to cinema audiences as Zasu Pitts is the heroine of this touching little comedy. In the guise of a lonely girl from a candy shop she goes to Coney Island on her day off and by chance meets a young mechanic, another lonesome soul. The course of their resultant friendship and romance is delightfully told. If the picture had no other merits, the fact that it offers Miss Pitts a role to match her ability would make it worth the price of admission. It has, however, the added virtue of telling a simple, straightforward and appealing human story with just the right amount of laughter and pathos.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Yes

rifle shot of Buffalo Bill's Wild West Show. The picture of her life is steeped in the atmosphere of a bygone period when tastes were simpler, and the blare of trumpets, rush of charging horses and yells of Indians on the war-path furnished entertainment fit for the crowned heads of Europe. There is no complexity of characters. *Annie* is straightforward and has a heart of gold to the very end; the humor is hearty, and even the lighting seems to partake of the gleam of a kerosene lamp. Sometimes the dialogue is too uncouth for modern ears, occasionally the country folk are too loutish, but the film should attract those who enjoy a circus and those who like to recall the days of wash bowls and pitchers and the first faltering telephones.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

ANNIE OAKLEY » »

Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Chief Thunder Bird, Andy Clyde. From a story by Joseph A. Fields and Ewart Adamson. Direction by George Stevens. R.K.O.

Fifty years ago Annie Oakley was the crack

THE BIG BROADCAST OF 1936 » »

Jack Oakie, George Burns, Gracie Allen, Lyda Roberti, Wendy Barrie. Direction by Norman Taurog. Paramount.

This picture might be compared to an elaborate table d'hôte dinner, more than one is accustomed to but nice for a change. It includes all sorts of radio and vaudeville en-

ertainers and has a fantastic rambling plot that runs the gamut of everything from melodrama to slapstick. It starts in a broadcasting station where Jack Oakie as *Spud*, the great lover of "WGY," croons daily to an adoring feminine audience. He incurs the jealous enmity of a rampaging countess who kidnaps him and his partner on her yacht and takes them both to a mysterious island. They have with them an invention of Gracie Allen and George Burns called the Radio Eye, which picks up by television all sorts of scenes. It is in these pick-ups that the audience sees various famous entertainers in a variety of skits. In the production there is something of interest to almost everyone. It is diverting entertainment reminiscent of the days when vaudeville houses flourished.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

THE BISHOP MISBEHAVES » »

Edmund Gwenn, Maureen O'Sullivan, Norman Foster, Lillian Bond. From the play by Frederick Jackson. Screen play by Leon Gordon. Direction by E. A. Dupont. M-G-M.

Here is a delightfully entertaining combination, in an English setting, of mystery, satirical humor and romance. The fun commences when a young girl announces her intention of staging a hold-up. She enlists the aid of a traveling American and later of an English Bishop and his old maid sister who are delighted with the opportunity to exercise their knowledge of crime and sleuthing gleaned from inveterate reading of detective novels. The story travels at a lively clip from Limehouse to the Bishop's study with everyone becoming more and more involved in the mysterious disappearance of a valuable wallet. The various foibles of the oddly assorted characters are cleverly used to enhance the humor. Suspense is exceptionally well maintained and the unraveling of the mystery is skillfully handled.

Adolescents, 12 to 16

Very good

Children, 8 to 12

Yes

CHARLIE CHAN'S SECRET » »

Warner Oland, Rosina Lawrence, Charles Quigley, Henrietta Crosman, Edward Trevor, Astrid Allwyn, Herbert Mundin. Story by Robert Ellis and Helen Logan. Direction by Gordon Wiles. Twentieth Century-Fox.

Even without the deft touch of Earl Derr Biggers, Warner Oland impersonating *Charlie Chan* in the solving of a murder mystery is well worth going to see. This story lacks some of the pat Chinese philosophy we are wont to expect from *Charlie Chan*, but it

is a good mystery yarn. The setting is San Francisco, the problem, the finding of the murderer of a certain *Alan Colby*, long supposed dead but in reality only recently assassinated by one who wished to profit by his demise. In the quest for evidence *Charlie Chan* exposes spiritual seances. Some of the scenes are rather creepy. The suspense is well maintained and the plot is sufficiently logical in its development to be reasonably convincing.

Adolescents, 12 to 16

Interesting

Children, 8 to 12

No; too exciting

THE EAGLE'S BROOD » »

William Boyd, Jimmy Ellison, William Farnum, Nana Martinez. From the book by Clarence Mulford. Direction by Howard Bretherton. Paramount.

The latest of the *Hop-Along Cassidy* pictures is based on a frontier tradition that a man saved from death is honor bound to perform as noble a deed for his rescuer. In this case the deputy-sheriff is indebted to a bandit. As in the run-of-the-mill Westerns there are smiling heroes and glowering villains, all riding past with clanking spurs against a background of beautiful mountain peaks and canyons. There is little depth or originality in the production, and it is suitable chiefly for those who place brawn above brains in the cinema.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too violent

FRISCO KID » »

James Cagney, Margaret Lindsay, Ricardo Cortez, George E. Stone. Story and screen play by Warren Duff and Seton I. Miller. Direction by Lloyd Bacon. Warner Bros.

As in "Barbary Coast," San Francisco in the days of the Vigilantes is the colorful setting for this dramatic story. James Cagney as *Bat Morgan* is the self-made leader of the underworld and one of the rulers of the tough element. Margaret Lindsay plays *Jean Barrat*, daughter of the leading newspaper owner and typical of San Francisco's upper crust. These two meet. *Morgan* falls in love at first sight and, influenced by his desire to win her, tries to make a position for himself among the better element. Local color abounds, especially in the scenes of the Barbary Coast area, the incidents in the political warfare are dramatic and the love story, however improbable, is well enough handled to hold the sympathy of the audience.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

HANDS ACROSS THE TABLE » »

Carole Lombard, Fred McMurray, Ralph Bellamy, Astrid Allwyn. Direction by Mitchell Leisen. Paramount.

This is a light comedy about a manicurist whose main ambition in life is to marry a rich man, and a young ex-millionaire with a desire to become the husband of a rich woman in order to avoid working for a living. Both find what they have been looking for, but having found it decide that love means more. The parts are well cast, and the photography, lighting and dialogue all contribute to the feeling of *joie de vivre* that the picture conveys. Certain unconventional situations in the plot are handled with such a degree of expertness and lightness of touch that they are not offensive.

Adolescents, 12 to 16

Too sophisticated

Children, 8 to 12

No

I FOUND STELLA PARISH » »

Kay Francis, Ian Hunter, Paul Lucas, Sybil Jason, Jessie Ralph. From a story by John Monk Saunders. Direction by Mervyn LeRoy. First National.

Mother love is the dominant chord in this film of a successful actress who leaves London at the height of her career lest the damaging exposure of her unfortunate past should darken her small daughter's life. Although the story is somewhat melodramatic, and the plot when dispassionately analyzed is a bit maudlin, unpleasant facts are usually suggested, never emphasized, parts are not overplayed, and Kay Francis is appealing in the mother role. Due to expert direction and the charm of Miss Francis it is better-than-average entertainment.

Adolescents, 12 to 16

Needs mature analysis

Children, 8 to 12

No

I LIVE MY LIFE » »

Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon, Eric Blore. Direction by W. S. Van Dyke. M-G-M.

For most audiences there is a never failing appeal in a play that shows the taming of a spoiled rich girl by an outspoken he-man from the wide open spaces. Such is the theme of "I Live My Life." Joan Crawford as the blasé lady of luxury meets an Irish archeologist on an island near Greece. After a flirtation which only he takes seriously, he follows her to New York with the easily foreseen consequence that she returns with him to dig for ancient statuary. It is a spirited, attractively produced and entertaining comedy.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Little interest

IN PERSON » »

Ginger Rogers, George Brent, Alan Mowbray, Grant Mitchell. From the novel by Samuel Hopkins Adams. Screen play by Allan Scott. Directed by William A. Seiter. Warner Bros.

This is a rollicking comedy of the type which will appeal to an audience seeking relaxation unattended by emotional strain. It makes no pretense at either plausibility or subtle characterization, but it attains its mission of providing an evening of wholesome fun. The story concerns a temperamental young movie actress who, on the verge of a nervous breakdown from a too strenuous season of work, is advised by her psychiatrist to seek complete seclusion in the wilderness. Meeting by chance an attractive young ornithologist who is going to his mountain cabin to study certain types of birds, she suggests that she become his guest, and this unconventional arrangement is adopted. The farcical scenes which follow concern his efforts to make her do the housekeeping and her efforts to convince him that she is really a celebrated movie star and hence above menial work. There is, of course, "the other man" who discovers her hideout and follows her, with amusing complications. The slight plot gives Ginger Rogers opportunity for one of her popular song-and-dance specialties and frequent opportunities for intriguing changes of costume.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

No interest

IT'S IN THE AIR » »

Jack Benny, Ted Healy, Una Merkel, Nat Pendleton. Direction by Charles F. Riesner. M-G-M.

If you are not one who is likely to be amused by the form of wit used by Jack Benny and Ted Healy, stay away from this picture, for boredom will set in before the first fifty feet of film have been run. The story concerns two skin game artists wanted by Federal officers for illegal financial transactions. One of them, wishing to effect a reconciliation with his estranged wife, goes to see her at a desert resort. There he poses as a stratosphere exploration enthusiast and manages to get the backing of some sponsors who are interested in the advertisement the balloon flight will bring. Most improbably the flight sets a record which seems to obliterate the fact that the balloonists are fugitives from justice. The picture is ethically bad because, although the crooks reform, their comedy and the spirit in which their shady deeds are performed hold the sympathy of the audience throughout. The picture is light

comedy, dependent upon wisecracks for its entertainment value.

Adolescents, 12 to 16

No; too unethical

Children, 8 to 12

No

THE LAST OUTPOST

Cary Grant, Claude Rains, Gertrude Michael, Kathleen Burke. From the story by F. Britten Austin. Directed by Louis Gasnier and Charles Barton. Paramount.

The story of "The Last Outpost" takes place during the World War, when the British had to cope with serious outbreaks among the Kurds and the natives of the Soudan. There is a strong atmosphere of the East, but too many changes of scene, too much rattling of machine gun fire and too many narrow escapes make the picture seem exaggerated. The plot, far from unusual, deals with two men in love with one woman whose choice entails success for one and bitter sacrifice for the other.

Adolescents, 12 to 16

Passable

Children, 8 to 12

Unsuitable

LITTLE AMERICA

Narration by Charles J. V. Murphy. Narrator: Gayne Whitman. Photographed by John L. Herrmann, A.S.C., and Carl O. Peterson. Produced by Adolph Zukor.

The cameramen who accompanied Rear Admiral Richard E. Byrd on his second voyage into the Antarctic have done their best to bring us the salient features of the expedition. They not only reveal the technical details of the ship, planes and equipment used in surmounting the natural hazards in the wastes of ice and snow, but they emphasize the importance of the human element in such an undertaking. They picture each man, whether a doctor ministering to the sick, a scientist collecting new material or a musician trying to break the monotony of the long winter night, fulfilling his allotted part under the indomitable leadership of Admiral Byrd. It is a fine picture which adds to one's store of information and cannot fail to interest young and old.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Excellent

THE MAN WHO BROKE THE BANK AT MONTE CARLO

Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce, Montagu Love. From the play by Ilia Surgutchoff and Frederick Albert Swann. Direction by Stephen Roberts. Twentieth Century-Fox.

There is a spark of adventure in the very mention of the gaming tables at Monte Carlo, and when a young taxi driver who began life

as a Russian prince is blessed with a prodigious succession of winning numbers, there are bound to be romantic repercussions. Throughout the play there is an atmosphere of gaiety and whimsy with a measure of pathos, enough sophistication in treatment to engage the seasoned theatre-goers and enough of the Graustarkian brand of imagination to please younger audiences. There is nothing morally subversive, and a lesson is appended to the effect that gambling never pays. The dialogue is good but not outstanding. Perhaps one could wish that Ronald Colman had a little more dash in some of the scenes, but on the whole the mood is well sustained.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature

METROPOLITAN

Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, Luis Alberni, George Marion, Sr., Thyrston Hall. Screen play by Bess Meredyth and George Marion, Jr. From a story by Bess Meredyth. Musical direction by Alfred Newman. Direction by Richard Boleslawski. Twentieth Century-Fox.

A simple unexciting but adequate story offers opportunity for Lawrence Tibbett to display his beautiful voice in several types of songs. As a competent opera singer he leaves the New York Metropolitan because his name is not sufficiently well known to induce the manager to give him prominent roles. A temperamental diva takes him as star in a company she has organized to open in Philadelphia. Her variable orders make the opportunities for him to sing such lovely arias as the "Toreador Song" from "Carmen," "Largo Al Factotum" from "The Barber of Seville" and the prologue from "Pagliacci." He also sings "The Road to Mandalay" and the negro spiritual "De Glory Road" with the technical excellence and the dramatic interpretation which has made his voice triumphant today. His role is better suited to his personality than his former screen vehicle. All the characterizations are exceptionally good, the direction spirited and the orchestration noteworthy. The production is distinctive musically and it entertains lightly from the story viewpoint.

Adolescents, 12 to 16

Good

Children, 8 to 12

If musically inclined

MOONLIGHT ON THE PRAIRIE

Dick Foran, Sheila Manners, George E. Stone, Joe Sawyer. Direction by D. Ross Lederman. Warner Brothers.

An exciting stampede, some beautiful mountain scenery and good riding are the

points of interest in this "Western," but these do not make it worthy of recommendation. The plot is exceedingly obvious, the acting stilted and the dialogue poor. Two desperados murder a ranch owner and conspire to cheat his widow and child of their inheritance. When their first attempts to do away with the woman and the small boy are frustrated by a chivalrous cowboy the villains continue their devilish machinations until several people have been killed and everyone has had numerous hair-breadth escapes. There is no moonlight and no prairie, but a song rendered by the hero gives the picture its title.

Adolescents, 12 to 16

Poor

Children, 8 to 12

Not recommended;
too noisy and
violent

A NIGHT AT THE OPERA » »

Groucho Marx, Chico Marx, Harpo Marx, Kitty Carlisle, Allan Jones. From the story by James K. McGuinness. Screen play by George S. Kaufman and Morrie Ryskind. Direction by Sam Wood. M-C-M.

The debut of two young singers provides the background for the antics of the Marx brothers. After a very poor opening scene the picture moves swiftly and will probably entertain those who enjoy the Marx brothers. The cast has been well chosen, and Allan Jones proves to be more interesting than the fourth Marx brother used to be. The music is unusually good but any real music lover would be annoyed at the constant interruptions by the vulgar comedy gags. Chico and Harpo play interesting solos on the piano and harp respectively. Artistically the producers essayed the impossible when they combined high class music with low class burlesque. The result is a hybrid sort of entertainment.

Adolescents, 12 to 16

Cheap

Children, 8 to 12

No

PADDY O'DAY » »

Jane Withers, Pinky Tomlin. Direction by Lew Seiler. Twentieth Century-Fox.

This is the story of a young Irish immigrant girl coming to America alone, steerage, to join her mother who has been acting as maid for an overstudious young ornithologist and his doting old maid aunt. *Paddy* is met at Ellis Island with the news of her mother's death, but refusing to believe it, escapes from the island, and, through the help of an Irish policeman, arrives at her mother's former place of employment. She completely captivates and revivifies the young bookworm while his aunts are in Europe, and plays cupid for his love affair with a beautiful young Russian who had befriended her aboard ship.

Jane Withers charmingly displays her varied talents for singing, dancing and acting, but is particularly charming when she forgets to use an Irish brogue.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Excellent

THE RAINMAKERS » »

Bert Wheeler, Robert Woolsey, Dorothy Lee. Story by Albert Treynor and Fred Guiol. Direction by Fred Guiol. R.K.O.-Radio.

Wheeler and Woolsey pictures are usually clean and silly. This one seems to have been made to emphasize all the characteristics of the comedy team and will probably have little appeal except for their admirers. An inventor of a rain-producing machine and his assistant arrive in a drought-smitten land of lima beans and indulge in no end of antics and facial contortions, winding up with a wild and ridiculous escapade as engineers on a pair of runaway locomotives. Children should enjoy it hugely.

Adolescents, 12 to 16

Fun

Children, 8 to 12

Good

SHIP CAFE » »

Carl Brisson, Arline Judge, Mady Christians, Eddie Davis, Grant Withers. Screen play by Harlan Thompson and Herbert Fields. Direction by Robert Florey. Paramount.

The story of "Ship Cafe" is neither novel nor well-told. It is built around a stoker on an ocean liner who becomes "bouncer" in a gay resort and subsequently the darling of a visiting countess. Acting and direction are only fair. Even the night-club scenes are devoid of any real gaiety or amusement. The film is lifted from utter banality by the bright dialogue and rapid-fire comments which are admirably suited to the situations.

Adolescents, 12 to 16

Poor

Children, 8 to 12

Objectionable

SHOW THEM NO MERCY » »

Rochelle Hudson, Cesar Romero, Bruce Cabot, Edward Norris. Directed by George Marshall. Twentieth Century-Fox.

Terrific suspense is the keynote of this exciting kidnap story which deals, not with the actual "snatching," but with what happens to the innocent young couple who, with their baby, fall into the clutches of the kidnapers after the ransom money is collected. It is modern, tense, and moves swiftly to an unusual conclusion, where a woman does more than her share in a battle which would have tried the nerve of any man. The persistence and intelligence of the Department of Justice

is an admirable note, but a great deal of killing is shown. Skilful direction is responsible for the naturalness of the characters. Cleverly interspersed comedy touches somewhat relieve the emotional tension which is sustained to the final scenes.

Adolescents, 12 to 16

Too much killing

Children, 8 to 12

No; too exciting and brutal

THE SPANISH CAPE MYSTERY » »

Helen Twelvetrees, Donald Cook, Burton Churchill. Story by Ellery Queen. Direction by Lewis D. Collins. Republic.

Ellery Queen, famous detective of fiction, is here depicted as a smart-aleck of the most offensive type. His wise-cracks at the expense of the comedy sheriff fall rather flat, and the deductive processes by which he solves the mystery after the sheriff confesses failure are left largely to the imagination of the audience. The action begins with the kidnaping by a mysterious stranger of *Stella Godfrey* (Helen Twelvetrees) and her uncle from the *Godfrey* mansion on the California Coast. *Stella* is left bound and gagged in a neighboring house to be discovered by *Ellery Queen* and a companion on a vacation trip. The uncle does not reappear. During the ensuing investigation three murders are committed and everyone in the *Godfrey's* house party is at one time or another under suspicion. A love interest is introduced between *Stella* and *Ellery*. Miss Twelvetrees looks charming but not very convincing in the part.

Adolescents, 12 to 16

Passable

Children, 8 to 12

Little interest

STARS OVER BROADWAY » »

Pat O'Brien, James Melton, Jane Froman, Jean Muir, Frank McHugh, Phil Regan, William Ricciardi, Marie Wilson. Story by Mildred Cram. Screen play by Jerry Wald and Julius Epstein. Direction by William Keighley. Warner Bros.

James Melton, popular radio singer, appears in the film as *Jan King*, singing hotel porter, who is taken in hand by an impresario (played by Pat O'Brien) and made into grand opera material. Though it has some of the same elements as several recent musical films it has a less serious story, some surprise situations and clever dialogue and is differently handled from the other grand opera films we have seen. Pat O'Brien, though he is only the impresario, is the one on whom most of the romantic interest is focused. James Melton sings beautifully. Frank McHugh has an excellent comedy role and as usual extracts its full content of humor. The whole thing is geared to a fast pace and

should please anyone looking for a light entertainment. It provides a good deal of beautiful music but evidently Melton's singing and the rendition of classical arias are not supposed to be the chief attraction.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Amusing but mature

STORMY » »

Noah Beery, Jr., Jean Rogers, J. Farrell MacDonald, Fred Kohler, Raymond Hatton. Direction by Louis Friedlander. Universal.

A boy rescues a motherless colt in a remote part of the desert and brings him up to be a well trained horse. Though told in a rather melodramatic fashion the story of *Stormy*, the boy, and *Rex*, the horse, is an unusually good western. Pictures of herds of wild horses against the lovely background of the Painted Desert make the plot seem of minor importance. The usual villain is present to provide the sinister element without which a picture could not be a western, but the characters on the whole behave like normal human beings and Noah Beery, Jr., is an engaging *Stormy*.

Adolescents, 12 to 16

Good

Children, 8 to 12

Good but exciting

THANKS A MILLION » »

Dick Powell, Ann Dvorak, Patsy Kelly, Fred Allen, Raymond Walburn. Play by Nunnally Johnson. Direction by Roy Del Ruth. Twentieth Century-Fox.

The song and dance brigade goes into politics and does it so well that the crooner-general is elected governor at the end of an hilarious campaign. The picture has a delightful tongue-in-the-cheek attitude towards officialdom and is all so gay and sprightly that one almost sighs for a régime under which we might be treated to Rubinoff's playing, the Yacht Club quartette, Paul Whiteman's orchestra and Dick Powell's latest song hits instead of income taxes and potato control.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

THREE KIDS AND A QUEEN » »

May Robson, Henry Armetta, Charlotte Henry, Frankie Darro. Direction by Edward Ludwig. Universal.

This is the story of a lonely, rich old woman whose interests center entirely in a pet dog and whose rudeness and maladjustment to society make her notorious. She is rescued from a car accident by the family of an Italian barber and taken to their home to be revived. Before this is accomplished, extras come out announcing that she has been kidnaped, and the head of the family is hor-

rified to find himself implicated in a possible crime. He tries to induce his guest to leave, but knowing that her nephew is attempting to railroad her into an insane asylum in order to gain control of her fortune, she refuses, settles down with the family of the Italian barber, follows with grim pleasure the press reports and for the first time in her life knows what it is to win and to give human affection. So far the story is appealing and real. It loses both these qualities when the old recluse is actually kidnaped from the barber's home by professional gangsters and taken to their hideout. The G-Men in action, their storming of the hideout and the wounding of the old lady's would-be rescuer, are the cheap clap-trap of the usual gangster plot and mar an otherwise delightful characterization.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too violent in parts

TO BEAT THE BAND » »

Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore. Directed by Ben Stolf. From a story by George Marion, Jr. Screen play by Rian James. R.K.O.

Another slapstick farce whose chief raison d'être is a catchy song and dance specialty. The story centers about a moron hero whose eccentric aunt leaves him her millions with the stipulation that within three days after her death he marry a widow. If he fails to meet this condition the fortune goes to the leader of a collegiate band. The broad comedy incidents which follow are concerned with the efforts of the hero and a designing woman lawyer to accomplish the marriage, and those of the bandmaster and his associates to prevent it. The humor is inoffensive but often boring and completely unlighted by wit. It will appeal only to those who enjoy the comedy of mere situation. One really excellent dance number and the evident enjoyment of the actors in the roles which they portray are the only sources of refreshment for the discriminative spectator.

Adolescents, 12 to 16

Passable

Children, 8 to 12

No

TRANSATLANTIC TUNNEL » »

Richard Dix, Leslie Banks, Madge Evans, Helen Vinson, C. Aubrey Smith. From the novel by Bernhard Kellerman. Direction by Maurice Elvey. Gaumont-British.

The story "Transatlantic Tunnel" starts in England in the year 1945 when a young engineer, a dreamer, conceives the idea of uniting the two English speaking countries with a tunnel reaching from the United States to England, to insure peace or protection in case of war. The work is to start at each end

simultaneously and meet in mid-ocean. Money being the prime factor in this undertaking, *McAllen*, the young engineer, having favorably impressed *Mr. Lloyd*, a millionaire of far-reaching influence, brings together a group of financiers who can supply the funds for starting the tunnel. After much persuasion and the aid of *Valaris*, the beautiful daughter of *Mr. Lloyd*, the arrangements are made and the work started. The film thereafter depicts the tremendous hardships of engineering and the discouragements encountered by *McAllen* in keeping alive the interest and financial backing necessary to complete the project. Another angle of the plot is the domestic tragedy that comes to him when he is estranged from his wife and little son. In the closing scenes, years later, are shown the completion of the tunnel and the reconciliation through dramatic circumstances of *McAllen* and his wife. For those who enjoy a convincing story, competent acting, intelligent dialogue, and pleasing background, "Transatlantic Tunnel" will be entirely satisfying. It has enough imagination and daring to appeal to adventurous natures; enough artistry and beauty for those who love the esthetic; enough pathos and sentiment for everyone. It affords the fascination of looking into the future. Without the grotesque imaginings sometimes introduced into pictures fortelling coming events, it shows television as a perfected reality and other modern inventions brought to a high point of efficiency. Excellent photography adds to the illusion of reality, and the capable cast helps to make the whole imaginative story seem plausible.

Adolescents, 12 to 16

Very interesting

Children, 8 to 12

Mature

WINGS OVER ETHIOPIA » »

Chief Pilot: Walter Mittelholzer. Direction by L. Wechsler. Photography by E. Berna. Narration by Garnet Weston. Narrator: Gayne Whitman. Praesens Film Co., Zurich.

A film which brings the subject of greatest news interest within our range of vision can not fail to have some value for a large proportion of the public. A large map of the contested territory is flashed upon the screen, and then little by little the country of Ethiopia is revealed, as the Swiss aviator who takes the pictures swoops down upon deserts, mountains and villages, showing the dusky, bare-footed inhabitants ready to die for their Emperor, who with his immediate family, gives the only evidence we see of European culture. The picture lags a little, as is usually the case in a purely descriptive film, but the photography is excellent with many interesting angles from the plane.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Good

SHORT SUBJECTS

REGULAR KIDS » »

Short subject in Technicolor. Featuring the "Famous Meglin Kiddies." Direction by Ralph Staub. Vitaphone.

The desire to help an orphanage is the incentive for a group of children to put on a show. The appeal of the picture is debatable. For those who enjoy child performers in sophisticated mimicry of adult jazz artists, it is good of its kind.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Not recommended

OKAY JOSE » »

Story and screen play by Joe Traub. Direction by Ralph Staub. Vitaphone.

A comedy plot, wherein a man is forced to masquerade as a blonde siren in order to save his life. In using the picturesque settings and color of a Mexican background, Technicolor has made this picture most pleasing to the eye. That it has wasted its artistry upon a feeble plot is regrettable.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

CARTOONS

FOILED AGAIN. Terrytoon. Fox. Exciting melodrama where girl is saved from sawmill blades. Fair. Family.

FOOTBALL. Terrytoon. Fox. Mice representing the Army and cats, the Navy, stage an amusing game. Family.

HAPPY FAMILY. Col. A horde of relatives descend upon Krazy Kat and destroy his house. Poor in idea and execution.

HOLLYWOOD CAPERS. Vita. Caricatures of familiar movie stars with much footage to a Karloff horror. Poor. Adults.

JUDGE FOR A DAY. Para. Betty Boop conducts a trial of public pests. Amusing for family.

KING OF THE MARDI GRAS. Para. Popeye again demonstrates the value of a spinach diet in overcoming a rival. Amusing. Family.

LITTLE DUTCH PLATE. Vita. Romance of the little girl on the plate and a salt shaker. Musically good and charming in detail. Family and children.

MAKING STARS. Para. Betty Boop as mistress of ceremonies introduces babies who may become future movie stars. Family.

MUSIC LAND. Walt Disney. Silly Symphony. U. A. The bridge of harmony finally

unites the Land of Symphony with the Isle of Jazz. The production is exquisite in idea and execution. Recommended for family and children.

OLD PLANTATION. Happy Harmony Cartoon. M-G-M. The story is built around the characters in "Uncle Tom's Cabin" with accompanying songs by Stephen Foster. Good. Family.

ON ICE. Walt Disney. Mickey Mouse. U. A. Mickey, Minnie, Donald Duck, and Pluto have a joyous adventure skating. Lovely in color and particularly amusing. Family and children.

SINBAD THE SAILOR. Color Cartoon. Rep. Sinbad has adventures with pirates. Amusing. Family and children.

COMEDY

KEYSTONE HOTEL. Vita. A revival of an oldtime slapstick. Interesting only in comparison with newer technique. Family.

MUSICAL

CAVALCADE OF MUSIC. Para. American songs from Indian to modern syncopation illustrated by period costumed performers. Good. Family.

COLLEGE CAPERS. Fox. College story introduces entertainers: Dawn O'day, the Shea Sisters and the Cabin Kids. Entertaining. Family.

HILLBILLY LOVE. Fox. A mediocre comedy of Hillbilly life with suitable music. Family.

I WISHED ON THE MOON. Para. Amateur radio program. Fair. Family.

STARLIT DAYS AT THE LIDO. Musical with color. M-G-M. Movie stars presented at the Lido of the Los Angeles Ambassador. Entertaining of type. Family.

SYMPHONY IN BLACK. Para. Duke Ellington composes sombre symphony of negro life; illustrated by excellent photographic effects. Adults.

SPORT

BASKETBALL TECHNIQUE. M-G-M. Pete Smith explains the game and expert players illustrate it in slow motion pictures. Fine. Family and children.

BLUE GRASS BUGLE. R.K.O. Very interesting pictures of stock farms and training of race horses. Family and children.

HOOKED LIGHTNING. Para. Splendid pictures of different types of fishing. Good explanatory comments. Excellent. Family.

JUMP HORSE JUMP. Col. Steeple chases illustrated. Fine photography. Very interesting. Family and children.

JUMPING CHAMPIONS. Para. Experts in this line both animal and human. Entertaining. Family and children.

TRAINED HOOFS. M-G-M. Pete Smith illustrates the care and training of race horses. Very entertaining. Family and children.

TRAVEL

SPAIN'S ROMANTIC ISLE. R.K.O. Delightful travelogue of Majorca. Family.

PLAYGROUNDS. Vita. Famous American playgrounds such as Palm Springs, California; Lake Placid, New York; Pinehurst, N. C., etc., etc. Very interesting. Family.

VARIETY

BABES IN HOLLYWOOD. Para. Child movie stars in kidnapping melodrama. Adults.

BETTER HOUSING REEL No. 4. F.H.A. Illustrating improvements on houses made possible through F.H.A. Interesting.

BROADWAY HIGHLIGHTS. Para. New York amusement centers. Fair. Adults.

CAMERA THRILLS. Univ. Illustrating the dangers braved by cameramen, this is remarkable but luridly exciting. Adults.

CLEVER CRITTERS. Fox. Unusual shots of animals. Very entertaining for family and children.

HERMITS OF CRAB LAND. R.K.O. One of the "Struggle to Live" series, all of which have been exceptionally instructive and entertaining. This one shows different varieties of crabs and the hazards of their existence. Excellent. Family and children.

LOVE IS BLIND. Col. The Voice of Experience give happy council to two afflicted persons. Adults.

MARCH OF THE PRESIDENTS. Para. Beginning with the first motion picture record of a President (William McKinley) thirty-eight years ago, this short pictures the succeeding Presidents to Franklin D. Roosevelt. Instructive and interesting. Family.

MARCH OF TIME No. 7. R.K.O. Views of Palestine's development since thousands of Jews have sought refuge there; New England summer theatre movement; the Literary Digest article "And Sudden Death" illustrated in all its horror as a warning to motorists; Tokio's activities in Ethiopia; Roosevelt at San Diego; American shipping to war zone without protection of our flag; the neutral stand of the Janesville barb wire factory. All exceptionally topical and well done.

PERFECT TRIBUTE. M-G-M. The Mary Shipman Andrews story of the blind soldier who unwittingly paid Lincoln the highest tribute due his Gettysburg address. Chic Sale gives a sympathetic portrayal of the President and the whole is exceptionally fine. Family.

PICTORIAL No. 3. Para. Nesting birds, mountains, lakes and streams; a pictorial treasure. Family.

SCREEN SNAPSHOTS No. 1. Col. Movie celebrities at San Diego Fair. Family.

TOPIC No. 1. R.K.O. Topical subjects illustrated; geodetic survey, social credit, crossing St. Elias in Yukon Territory. Excellent. Family.

TRICKS OF THE TRADE. R.K.O. Easy Aces expose fakes in various lines. Good. Family.

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MOTION PICTURE REVIEWS

**THE WOMEN'S UNIVERSITY CLUB
LOS ANGELES, CALIFORNIA**

DECEMBER 1935

For practical use we suggest filing bulletins where they may be easily accessible for reference. Films are not released simultaneously over the country. You will need these reviews for constant reference.

Feature Films Reviewed in this Issue

*Ah Wilderness!

Broadway Hostess

Dangerous

*His Night Out

*I Dream Too Much

*The Littlest Rebel

Man of Iron

Mary Burns, Fugitive

Mutiny on the Bounty

My Marriage

*The Perfect Gentleman

*Peter Ibbetson

Remember Last Night

*Rendezvous

*Seven Keys to Baldpate

She Couldn't Take It

So Red the Rose

The Tale of Two Cities

Two Faces

The Widow from Monte Carlo

Your Uncle Dudley

*Film suitable for family entertainment but not necessarily appropriate for children under 12 or for children unaccompanied by adults.

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NOTICE

In November the advance supplement was discontinued as a regular issue. Whenever the number of previews warrants, a special supplement will be published.

We thank all our subscribers for their interest and support during the past year and again assure them that we are delighted at all times to receive comments and suggestions.

FOR CHRISTMAS

Why not give subscriptions to "Motion Picture Reviews." They will remind your friends each month of your Christmas thought and increase their enjoyment of motion pictures by giving them advance information of entertainment suited to their taste.

FEATURE FILMS

AH WILDERNESS » »

Lionel Barrymore, Wallace Beery, Eric Linden, Aline MacMahon, Cecilia Parker, Spring Byington, Mickey Rooney. From the play by Eugene O'Neill. Screen play by Frances Goodrich and Albert Hackett. Direction by Clarence Brown. M-G-M.

In certain respects the theatre version of the comedy has an advantage over the screen production because naturally much of the dialogue has to be omitted in the picture and O'Neill's lines are so good that one is sorry to miss any of them. To offset this the mobility of the camera makes it possible to give a more

intimate view of the lives of the people in their small town of horse and buggy days. There probably has never been a funnier scene from "way back when" than the high school graduation. The story is of a whole family, but the interest centers in *Richard*, soaring on wings of new-found mental freedom and romantic love, believing that no one can understand him but finding in the end that he has been perfectly understood by his old father who, himself, once trod the star and thorn strewn path of sensitive youth and still remembers. Both parts are beautifully done with Lionel Barrymore as the father and Eric

Linden as the son. In fact the entire cast fits very naturally into the parts. Wallace Beery fills the comic and slightly pathetic role of the uncle whose addiction to drink assigns him to an ineffectual position in life. They are all people of yesterday, and yet their problems are those which arise with each succeeding generation and are very near to our hearts today.

Adolescents, 12 to 16
Good

Children, 8 to 12
Beyond their
appreciation

BROADWAY HOSTESS

Winifred Shaw, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Screen play by George Bricker. Direction by Frank McDonald. Warner Bros.

The spotlight falls on the torch-singer during a good part of the picture, and it is probably just as well, whether one cares for that art and Winifred Shaw as its exponent or not. The story is insincere, and it has questionable moral values, since the hero, *Lucky Lorimer*, gains sufficient prestige to marry the lovely heiress by operating a swanky gambling establishment and ruining her weak, drink-sodden brother. Probably the crowning absurdity of the play is *Lucky's* companion, a loathsome creature devoid of manners and conversation, who is accepted without question in gilt-edged ball-rooms. The talents of Genevieve Tobin who plays the heiress are wasted in such a film.

Adolescents, 12 to 16
No

Children, 8 to 12
Impossible

DANGEROUS

Bette Davis, Franchot Tone, Margaret Lindsay. Story and screen play by Laird Doyle. Direction by Alfred E. Green. Warner Bros.

Out of a sense of gratitude for the inspiration she once was to him, a young man of high ideals saves a talented actress from the gutter. He distrusts the strange fascination she has for him, but to complete her rehabilitation, he is willing to sacrifice his own happiness and security. Caught in the web of her own spinning, the girl finds that she sincerely loves him. The tragic implications are apparent when she realizes she must pay for her selfishness with the price of her life happiness. The theme is one of involved social motives in which each character lives up to a certain sense of nobility. Bette Davis has previously demonstrated her skill in delineating a character which is at once fascinating and reprehensible. She handles the wide emotional arc of this role with intelligence and finesse.

The story is told swiftly and convincingly, and while it is not particularly happy, it compensates for this in interest and dramatic force.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No

HIS NIGHT OUT

Edward Everett Horton, Irene Hervey, Robert McWade, Jack La Rue. From the story by Charles Christensen. Screen play by Doris Malloy and Harry Clork. Direction by William Nigh. Universal.

A timid, mousy purchasing agent discards his inferiority complex when he is informed by a quack doctor that he has but a short time to live. Under the aegis of this sudden psychological about face, he recovers some stolen bonds, captures a gang of criminals and wins the girl he loves. The plot is entertaining enough but it is raised to hilarious heights by the singular skill and guileless naiveté of Edward Everett Horton.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Amusing but
mature

I DREAM TOO MUCH

Lily Pons, Henry Fonda, Eric Blore, Osgood Perkins, Mischa Auer, Paul Porcasi. Direction by John Cromwell. Screen play by Edmund North and James Gow. Story by Elsie Finn and David Wittels. Music by Jerome Kern. R.K.O.

Lily Pons, chic and attractive, with her beautiful voice, interesting personality and flair for comedy is charming in this, her first motion picture. The plot is perhaps stereotyped but because of the original humor, novelty of Parisian settings and skill of the cast, this fact does not detract materially from its entertaining qualities. It is delightfully gay and musically exquisite. The voice of Miss Pons in the "Bell Song" from "Lakme" is brilliant, and she sings several less classical numbers which will have great popular appeal. Of these "The Jockey on the Carousel" is particularly pleasing in music and settings. The story concerns a girl who revolts from the taxing work which her guardian thinks necessary to develop her voice to its maximum beauty. Longing for fun and a home of her own, she runs away and marries a temperamental composer. The ending is unique, clever and withal rather touching. This may be recommended as one of the best of the finer type of musical films.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Good

THE LITTLEST REBEL » »

Shirley Temple, John Boles, Karen Morley, Bill Robinson, Jack Holt. Direction by David Butler. 20th Century-Fox.

"The Littlest Rebel" will win your hearts because Shirley Temple is her winsome self in a stirring story of the Civil War. It concerns a little daughter of a Rebel Captain. She cannot understand why war must be, but she is a rebel through and through! Pathos, sentiment, laughter and tensely exciting moments are woven into an excellent plot. The supporting cast is exceedingly good. Shirley is charming in the costumes of the period, very skilful in the interpolated dances and delightful when singing her little songs, a great little trooper in a picture which has real appeal.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Exciting but good

**MAN OF IRON** » »

Barton Mac Lane, Mary Astor, John Eldridge, Dorothy Peterson. Based on a story by Dawn Powell. Direction by William McCann. First National.

This is a success story in reverse. A master machinist is promoted to an executive position for which he proves totally unfitted, his sudden rise in fortune makes him unbearable, and his neglect of duty ends in disaster at the mills. It is satisfactory as a program picture but will probably have a limited appeal. There is an excess of footage devoted to unimportant episodes which makes it ponderous and sometimes dull.

Adolescents, 12 to 16
Fair for boys

Children, 8 to 12
No

**MARY BURNS, FUGITIVE** » »

Sylvia Sydney, Melvyn Douglas, Allan Baxter, Pert Kelton. A Walter Wanger Production. Directed by William K. Howard. Paramount.

This is a vivid, well acted but unpleasant picture of a girl who is swept off her feet by a gangster and is cast into prison as a victim of circumstances. The scenes in the women's prison are depressing, there are violent encounters featuring gangsters, and, since the parole officers are contemptible creatures who stoop to the lowest methods in obtaining evidence, the film fosters contempt for the law.

Adolescents, 12 to 16
Bad

Children, 8 to 12
No indeed

MUTINY ON THE BOUNTY » »

Charles Laughton, Clark Gable, Franchot Tone, Herbert Munding, Eddie Quillan, Dudley Digges, Donald Crisp. From the book by Charles Nordhoff and James Norman Hall. Direction by Frank Lloyd. M-G-M.

Through the trilogy written by Hall and Nordhoff, the story of the "Bounty" has become familiar to modern readers. This ship was the nucleus of rebellion against the inhuman discipline that obtained on board the British sailing vessels of a hundred and fifty years ago. According to historical documents, the "Bounty" left England in 1787 to procure a cargo of bread-fruit trees. On the return journey oppression reached the limits of human endurance, and the crew burst into mutiny. Those who were thrilled by the books will find that the film meets all expectations. It is a story of brutality, fierce courage, unquenchable hope, powerful drama against a wide sweep of sea and sky. Charles Laughton achieves a superb characterization as *Captain Bligh*. Gable and Tone give vivid performances, while the members of the crew are individuals not types; we learn to know them well. If the picture leaves any regret, it concerns the scenes on Tahiti which are so sensuous and languid that they mar the tone and retard the tempo of the film. On the whole the direction is outstanding. One will long remember the beauty of the rigging against the sky, the ship plunging through the troughs of the waves and the men who struggle against tremendous forces to escape degradation and the hand of death.

Adolescents, 12 to 16
Good, but not for the sensitive

Children, 8 to 12
Too brutal

**MY MARRIAGE** » »

Claire Trevor, Kent Taylor, Pauline Frederick, Paul Kelly. Screen play by Frances Hyland. Direction by George Archainbaud. Twentieth Century-Fox.

Pauline Frederick is outstanding as the iron-willed socialite who by every subtle and open means in her power seeks to dispossess a daughter-in-law who has innocently become a liability because of her father's connections with the underworld. The steadfastness with which the young people fight for their happiness would be more affecting if the barrier between them were something more rational and more indigenous to our daily lives than the melodramatic gangster activities so common in motion pictures. The play has a bitter atmosphere, unrelieved by comedy, but because of natural acting, well written dialogue

and high quality of direction, many people will enjoy the performance.

Adolescents, 12 to 16

Little interest

Children, 8 to 12

No

THE PERFECT GENTLEMAN

Frank Morgan, Cicely Courtneidge, Heather Angel, Herbert Mundin, Una O'Connor, Richard Waring. Based on the play by Edward Childs Carpenter and the story by Cosmo Hamilton. Direction by Tim Whelan. M-G-M.

This is strictly English comedy of the kind which delights the hearts of music hall audiences and is very good in its way. Cicely Courtneidge is irresistible in the part of *April Maye*, singing comedienne from the provinces. She is aided by, and in turn becomes the guiding star to the scapegrace *Major* who always does the wrong thing in a chivalrous manner and hence is known as *The Perfect Gentleman*. The fact that the *Major's* son is a very serious-minded young vicar perpetually flouted by his father adds to many situations. Heather Angel is lovely in a rather minor part.

Adolescents, 12 to 16

Good

Children, 8 to 12

Possible

PETER IBBETSON

Gary Cooper, Ann Harding, John Halladay, Ida Lupino, Virginia Weilder, Dickie Moore. Direction by Henry Hathaway. Paramount.

It takes a certain type of mind to enjoy fantasy, and persons who have no liking for it will probably neither understand nor enjoy "Peter Ibbetson." Closely following du Maurier's famous book, its theme is the separation of the spiritual from the physical self, illustrated in the dream life of two lovers who are actually kept apart by circumstances but whose spirits meet in a realm of unreality where they lead a beautiful and happy life together. The suggestion of the spiritual's transcending the physical is carried still further in the intimation that they are to be together forever after death has released them from their mortal limitations. As the *Duchess of Towers*, Ann Harding is exquisitely lovely. Gary Cooper as *Peter Ibbetson* may or may not fit one's preconceived idea of the character but he gives an artistic and sincere performance. As always in an attempt to present a world beyond the one we live in, the film's chances of success depend principally upon the spectator's power of imagination. To the sympathetic audience it will be an illuminating experience.

Adolescents, 12 to 16

Depends on individual

Children, 8 to 12

Probably incomprehensible

REMEMBER LAST NIGHT

Edward Arnold, Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, Gregory Ratoff, Reginald Denny. From the book by Adam Hobhouse. Direction by James Whale. Universal.

Never since the picture industry took the pledge to mend its ways has there been a film such as this, in which all the main characters awake in a strange apartment unable to recall what occurred on the previous night. An intricate murder mystery develops, but even death fails to sober the revelers who go right on being debonair and devastatingly funny and indecently drunk in gorgeous Park Avenue settings. Marked with cheap, blatant sophistication, unpleasant in many details, this is harmful because of low standards of marriage and life in general.

Adolescents, 12 to 16

Destructive

Children, 8 to 12

No indeed

RENDEZVOUS

William Powell, Rosalind Russell, Binnie Barnes, Lionel Atwill, Cesar Romero. From a book by Herbert Yardley. Direction by William K. Howard. M-G-M.

In wartime the work of experts in deciphering codes and constructing new ones impervious to the best brains of the enemy's secret service is often far more important than spectacular achievements at the front, and it may be equally dangerous. Such is the theme of this film. The story so cleverly combines swift action and a high tension plot with gaiety of approach and spontaneity of dialogue, that one is kept alert from beginning to end but never afflicted with frayed nerves. William Powell is at his best in the part of the chief code authority, and Rosalind Russell shows an aptitude for comedy. One may doubt that a niece of a War Department official could have potent influence in appointments, but that may pass as a minor point. The picture covers an interesting subject and it is well handled.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature

SEVEN KEYS TO BALDPATE

Gene Raymond, Margaret Callahan, Eric Blore, Grant Mitchell, Moroni Olsen, Emma Dunn. From the novel by Earl Derr Biggers. Direction by William Hamilton and Edward Killy. R.K.O.

Amusing mystery of seven key-holders coming to Baldpate Inn in the dead of winter, all for different reasons and all becoming involved in the salvaging of \$200,000 which has been hidden in the safe in the Inn. The picture begins in a railway station with Gene

Raymond as *Magee* asking his way to Baldpate Inn. Mystery begins at once by the introduction of Margaret Callahan as *Mary*, a young, attractive woman, weeping by the fire in the station. Later she appears of course at the Inn. One by one the characters enter the Inn to the accompaniment of eerie gales from the snowy outdoors, and the story revolves around getting the money out of the safe and into the rightful owner's hands. The picture is well cast and moves rapidly with good dialogue and many dramatic scenes. However, suspense in the picture seems carried too long, whereas in the play it did not seem so, and dialogue is carried forward so rapidly that confusion results toward the climax. Whereas the stage play seemed, years ago, vividly stimulating and hilariously entertaining, the picture seems by comparison a little trite. This is no doubt due to a theme overworked through the years, and which by this time, has lost some of its freshness and vividness. It is nevertheless very good entertainment.

Adolescents, 12 to 16

Good

Children, 8 to 12

Yes

SHE COULDN'T TAKE IT

» »

George Raft, Joan Bennett, Billie Burke, Walter Connolly. Direction by Tay Garnett. Columbia.

Goaded by a heartlessly extravagant family to seek refuge in prison on an income tax charge, a dying plutocrat turns over the guardianship of the members of his family to an ex-gangster who cuts them down to an allowance of twenty-five dollars a week and subjects the gilded heroine to a course of treatment second only to "The Taming of the Shrew." It is a hopelessly incredible plot too melodramatic to be comic and too ridiculous to be taken seriously. The combined efforts of a talented cast do not avail to make it a picture worth an hour of anyone's time.

Adolescents, 12 to 16

Poor

Children, 8 to 12

No

SO RED THE ROSE

» »

Randolph Scott, Margaret Sullivan, Walter Connolly, Elizabeth Patterson, Dickie Moore, Janet Beecher. From the novel by Stark Young. Direction by King Vidor. Paramount.

Lovely photography, glamorous settings and costumes, the singing of negro songs and the tragedy and romance of Civil War days make this picture one which will undoubtedly appeal to the general public. Those who have read the book will miss the novelist's painstaking care in presenting as a background for war the beauty and gaiety of pre-bellum days in the south, for the audience is plunged almost immediately into soldier's farewells

and bulletins of death without being really acquainted with the characters in their normal mode of living. Thus, as it is presented on the screen, the story becomes, to the analytical spectator, less a romance of the pitiful war torn south than an exposition of men's motives in going to war. In the beginning we are shown a peaceful family group on the day when they welcome home the young son and his college friend on vacation. That same night the call to arms is sounded, and, in the months that follow, though they have born no personal malice against the north, the men of the household are impelled by love of adventure, desire to avenge a friend's death, sense of duty or war hysteria, one by one to join the army. The women, a little boy and one faithful slave are left alone to face desolation and bereavement. One might find in this picture a challenge to future generations to adhere to a conviction that normal men do not really want to kill one another. In spite of its pictorial beauty it leaves the beholder depressed and wondering if little boys must always grow up to go to war.

Adolescents, 12 to 16

Very emotional

Children, 8 to 12

No

THE TALE OF TWO CITIES

» »

Ronald Colman, Elizabeth Allen, Donald Woods, Edna May Oliver, Reginald Owen, Henry B. Walthall, H. B. Warner. Screen play by W. P. Lipscomb and S. N. Behrman. Direction by Jack Conway. M-G-M.

To many people "The Tale of Two Cities" means *Sidney Carton*, and after seeing the picture one is even more impressed by the fact that it is his story more than it is either a romance of young *Darnay*, the French Aristocrat, and his beloved *Lucy Manette* or an historical novel of the French Revolution. As *Carton*, the ne'er do-well lawyer, Ronald Colman matches wits with his legal opponents, drinks to forget his shortcomings, falls in love with *Lucy* and makes the supreme sacrifice beneath the guillotine. He is completely in character every minute of the picture and makes Dickens' hero a still more vivid personality than we have previously known. In its wealth of detail and painstaking fidelity to the atmosphere, settings costumes and customs of the period, the picture is most interesting. The mob scenes and the dreadful conditions among the poor of Paris are almost too horribly real. The characters are well cast and adhere closely to our conception of them as Dickens wrote them into his novel. We feel that the picture would be improved by cutting and smoothing of rough edges, and no doubt there will be some changes made before it is ready for public

showing. It is spectacular, moving, intensely interesting but does not quite hit the bull's-eye of artistic achievement. It is made up of many excellent parts without in itself being a unit of excellence.

Adolescents, 12 to 16

Very emotional and harrowing in parts

Children, 8 to 12

No

TWO FACES » »

Wallace Ford, Brian Donlevy, Phyllis Brooks, Erik Rhodes. Direction by Christy Cabanne. R.K.O.

Amusing, fast moving and full of surprises, this picture is entertaining without calling for any intellectual concentration. It takes its name from the fact that a gangster has his face altered by plastic surgery and then goes to Hollywood to become a motion picture actor. Complications in the lives of actors and studio executives result, and a rousing, melodramatic scene ends the picture when the gangster shows his true colors. Added interest is derived from an intimate view of backstage procedure in the studio.

Adolescents, 12 to 16

Probably entertaining

Children, 8 to 12

No

THE WIDOW FROM MONTE CARLO » »

Warren William, Dolores Del Rio, Louise Fazenda, Colin Clive, Herbert Mundin. Based on the play by Ian Hay and A. E. W. Mason. Direction by Arthur Greville Collins. Warner Bros.

Restive under the restraining influence of her relatives, *Inez*, a young widow, steps out alone one evening and finds love. Incidental to this, a social climber achieves her ultimate desire by entertaining a duchess. It has come

to our attention that this picture was adapted from a play, the basal theme of which concerned the attempts of one of the *nouveaux riches* to gain social recognition. In the picture, the original theme becomes subservient to the more immediate and distinctly Hollywoodian need of creating a vehicle for a star. Intended as a farce, it is interpreted as such by the cast with the exception of the leading actors, who play their parts straight. This conflicting sense of dramatic values leaves it a bewildering study in inanity. To the actor's credit let it be said that they did try to make it amusing—they tried so hard that one became conscious of the drive without seeing the result.

Adolescents, 12 to 16

Waste of time

Children, 8 to 12

Too mature

YOUR UNCLE DUDLEY » »

Edward Everett Horton, Lois Wilson. Direction by Eugene Forde. Twentieth Century-Fox.

Uncle Dudley has a room full of cups donated by a grateful Chamber of Commerce, Rotary Club, Lions, etc., etc.—all for civic efforts. He is the town's easy mark! But he can't cash in on his social service. He can't get married to his sweetheart who has waited five years because he has to support a sister-in-law with two children. Sister is shrewishly caustic because she yearns for a trip to Europe to launch an unwilling daughter musically. And so this lovable, silly chap struggles on until circumstances force him to strike out for himself. It is a typical Horton vehicle and characterization, mildly amusing but without either subtlety or novelty.

Adolescents, 12 to 16

Harmless

Children, 8 to 12

No value

SHORT SUBJECTS

CARTOONS

THREE ORPHAN KITTENS. United Artists. This is one of the best Disneys ever made. Three small kittens come into a house out of a blizzard and frolic from one adventure to another, even setting the player piano into action in their mischievous exuberance. Irresistible fun for all ages.

SUMMERTIME. Rep. Charming color fantasy, revealing Pan emerging from a snow man and calling flowers and animals from their long winter's sleep. Then is seen the ground hog's shadow, delaying summer for a while. Family and children.

HONEY LAND. M-G-M. Harman-Ising color film of the life of the bees, featuring their triumph over their enemy the spider. A very clever cartoon for family and children.

LET'S RING DOORBELLS. Columbia. Scrappy and his pal are punished for ringing doorbells by being shut up in a building with a multitude of bells, from which there is no escape until they discover the right bell. Amusing. Family and children.

ADVENTURES OF POPEYE. Para. A small boy defeated by a bully, is encouraged by Popeye, who shows him a book of his own successful combats. Family.

TECHED IN THE HAID. A cheap and silly color cartoon of a lazy father, a hard-working mother and her tribulations in caring for six babies.

JUNE BRIDE. Fox Terrytoon. Slightly romantic and rather foolish tale of a cat who comes to win the farmer's feline, besieges the house with companions and wins his lady-love. Fair for family.

ALLADIN'S LAMP. Fox. This is a disappointing cartoon with an Oriental setting, showing a harem in consternation when Alladin flies towards it on his magic carpet. Poor.

MOOLY MOO AND BUTTERFLIES. R.K.O. A charming color fantasy, wherein Molly Moo continues her beneficent acts by rescuing a band of butterflies from a collector. Excellent for family and children.

THREE BEARS. Rep. Goldilocks, playing Hide and Seek, suddenly finds herself in the home of the Three Bears, which she explores until she is discovered and put to flight. Good for family and children.

MOLLY MOO COW AND INDIANS. R.K.O. A cow and two ducks escape from a covered wagon and befriend an Indian squaw and her child, who in return give them assis-

tance in their troubles. A color cartoon suitable for family.

BETTY BOOP AND HENRY. Paramount. This is far above the usual Betty Boop cartoon. Betty leaves Henry, the familiar child of the comic strip, in charge of a pet shop, promising him a dog in return for his services. Fine for family and children.

MUSICAL

WAY OUT WEST. Fox Entertainment at a Western dance hall, featuring two girl dancers, also a man who dances and the Cabin Kids who are the best of the lot. Fair.

COUNTRY SIDE MELODY. Paramount. Another Robert Bruce film in color, showing beautiful English hunting scenes and gardens with fine music. Excellent for all ages.

PHIL SPITALNY AND GIRL BAND. Vita. More music from this band, also scenes from night clubs. Rather good. Adults.

PARADE OF MAESTROS. Paramount. This shows the different methods of directing used by such leaders as Red Nichols, Deutsch and Grofe, with many selections of their music. Excellent. Family.

MUSICAL MEMORIES. Paramount. Color film. Two old people sit by the fire looking through a stereopticon and recalling the days when such songs as "Annie Rooney," "Good Old Summertime" and "Silver Threads Among the Gold" were the hits of the day; the tunes are revived one by one. Very good. Family.

COMEDY

THE ROUNDERS. Prin. One of Charlie Chaplin's earlier films which is funny and interesting historically. Fun for family.

OUR GANG FOLLIES OF 1936. M-G-M. With Pinky McFarland as impresario the Gang puts on a very entertaining penny show. New faces are added to the cast and all are good. Fine for children and family.

GREAT AMERICAN PIE CO. M-G-M. Chic Sale enlivens the old Butler story of the rival pie men who seek to corner the pie trade. Good fun. Family.

SPORT

SPORT ON THE RANGE. Paramount. Glorious views of two Montana and two Wyoming ranches, showing herds of horses, elk and buffaloes. Singing of "Home on the Range" with pleasing effect. Fine for all ages.

HOLD THAT LINE. Fox. Unusually good pictures of football with a talk explaining the

difference between college and professional tactics. Family.

GYMNASTICS. M-G-M. An exhibition of remarkable gymnastic training by the members of the American Athletic Union with comments by Pete Smith. Excellent. Family.

FISH FROM HELL. F. W. Remarkable photographs of deep sea fishing along the Mexican coast, including a thrilling combat between a whale and a sword-fish. Instructive talk. Family.

FOOTBALL TEAMWORK. M-G-M. Pete Smith gives a very interesting talk illustrated by good pictures of various forms of football from the kind played by small boys to that of the powerful teams. Family. Children.

FEMININE INVASION. Columbia. An amazing picture of women athletes, performing rigorous feats ordinarily associated with very strong men. Family.

WATER SPORTS. M-G-M. Thrilling description of water sports by Pete Smith adds to the pleasure of the beautiful photography. Family and children.

THE SPORTING NETWORK. Paramount. Ted Husing explains how hook-ups and broadcastings of champion athletic events become the "sport parade of the air." Excellent for all.

GENTLEMAN'S SPORT. R.K.O. Bill Corum explains that if he had a favorite sport it might be horse-racing, billiards, pigeon shooting, air-planing, speed-boat racing or polo. Appropriate illustrations. Excellent for all ages.

SHOOTING THE RECORD BREAKERS. Fox. Fascinating film of land and water races. Family.

TRAVEL

WEST INDIES CRUISE. Fox. On the route of the old clipper ships we are taken to the West Indies, where we are treated to fine views of the various countries with ruins of old buildings and glimpses of their industries. Family and children.

BEAUTIFUL BANFF AND LAKE LOUISE. M-G-M. A Fitzpatrick film with very lovely color pictures of these Canadian Rockies resorts. Excellent for all.

SUNDAY SPORTS IN MEXICO. Fox. This is a charming film of the diversions possible on a Sunday in Mexico. It shows the throng emerging from the great cathedral and scattering to follow different impulses, some to attend the polo game or a rodeo, some to ride in an automobile on the splendid boulevards, some to drift among the flower boats of Xochomilco. Excellent for family.

QUEEN OF THE INDIES. Rep. Beautiful picture of Havana with music by a Cuban orchestra and a really interesting talk. Excellent for all ages.

ARGENTINE ARGOSY. Fox. Fine photographic studies of Buenos Aires, the Pampas, Ignazu Falls and the fine ranch homes boasting every luxury. All ages.

HONOLULU, PARADISE OF THE PACIFIC. M-G-M. Color travelogue. Lovely views of Hawaii with musical accompaniment and descriptions. All ages. Excellent.

LAND OF EVANGELINE. R.K.O. Beautiful photography combined with an interesting description of the land of Acadia. Excellent for all.

VARIETY

BEACH MASTERS. R.K.O. Amazing film of Mist Island in the Behring Sea, where every spring the bull seals come followed by the cows and where for the four subsequent months the island is overrun by them and their shiny pups.

HOW TO SLEEP. M-G-M. An exposition of the art of sleeping, showing correct positions and disturbances. Clever comments by Robert Benchley. Family.

A CAPITAL IDEA. R.K.O. A conducted tour through the city of Washington by the Easy Aces. Good. Family.

PARAMOUNT PICTORIAL No. 4. Paramount. This contains descriptions of jewelry made to order by the famous Cartier, pictures of quaint and lovely old Charleston, and a series of Latin-American songs and dances. All interesting. Family.

ALL AMERICAN DRAWBACK. Vita. With a puppet as the lead, real actors put on this playlet of football failure and success. Amusing. Family.

STARS OF TO-MORROW. Col. A well arranged picture of work done by amateur entertainers. Family.

MARCH OF TIME No. 8. R.K.O. Subjects covered: work of Bergoff, the professional strike-breaker, the endeavors of Darling to save the wild bird life of America through federal bird refuges, presidential possibilities of the Republicans, showing Herbert Hoover as the power in the background, also a glimpse of Farley still confident of the success of the Democrats. Up-to-date and interesting.

VOICE OF EXPERIENCE No. 5. Col. A lugubrious story of a man who shields his son who has embezzled because he would not take sage advice. Only fair.

A WORLD WITHIN. R.K.O. Easy Aces sponsor pictures of the foreign quarters of

New York, showing people who hail from China, Bavaria, Paris and Italy. Good for family and children.

SPORTS IN JAPAN. Prin. Japan Pictorial No. 4. This gives views of the Japanese in various Eastern and Western sports. Excellent for all.

CORMORANT FISHING. Prin. Japan Pictorial No. 2. Marvelous pictures of the training of cormorants as fisher-birds. Shows the festive occasion when lovely ladies go to see the sport at night. Entertaining for all.

MAJOR BOWES' AMATEUR. All the amateurs give creditable performances. Very good. Family.

STORY OF THE U. S. COAST GUARD. This holds exceptional interest. Splendid pictures of the Coast Guard and their prowess. Very good explanations. Family.

LUCKY STARS. Paramount. Lynn Overmann explains how screen tests are made with actual photographs to illustrate. Interesting for all.

SPRING NIGHT. Paramount. A ballet in dramatic form, in which a young girl enraptured with the spring moonlight, falls asleep and dreams that she dances with the garden statue which has come to life. Excellent. Adults.

CAMERA HUNTERS. Vita. Wild life in the U.S.A. Mountain goats are pictured as well as alligators, horn toads, fauns, grouse, monkeys, snakes, bears, beavers and ducks. Well taken and interesting for all.

VOICE OF EXPERIENCE No. 4. The Voice saves an innocent man accused of the murder of his wife from an end in the electric chair. Too cruelly realistic for anyone but adults.

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